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APOY: MONOCHROME

Saturday 3 November 2012

amateur

Photographer

WHO NEEDS...

36 MILLION PIXELS?

Full-frame SLRs go head-to-head

NIKON'S
24MP D600
AGAINST THE
36MP D800

PAGE 45

www.amateurphotographer.co.uk



ON TEST
PAGE 57

OLYMPUS PEN E-PM2

The 16-million-pixel **Pen Mini**:
extra small, light and portable

PAGE 60



REVIEW

ENTRY-LEVEL LEICA

How much of a **Leica** is the
'budget' M-E 18MP rangefinder?

LANDSCAPES

PAGE 22



IN EVERY WEATHER

How climatic conditions can
dramatically alter atmosphere



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Contents

Amateur Photographer For everyone who loves photography

I SUPPOSE if I were offered a bicycle or a sports car to make the four-minute downhill journey to the train station in the morning, I would probably choose the sports car. At first anyway, until I realised how much money I was spending on petrol.

We are always attracted to what we think is better, and we sometimes define 'better' in fairly basic terms – often without a great deal of thought.

We are all familiar with the question of how many pixels one needs in a digital camera, and while we might all have sensible ideas on the subject when we are counting our pennies, it can be easy to get carried away.

There was a time when all of us really did need

more pixels, but I suspect now there are plenty who have more than they'll ever need. The trick is to know exactly how many we'll need for the sort of finished product or print size we aim for.

On pages 45–49, Tim Coleman compares the 24 million pixels of the Nikon D600 with the 36 million pixels of the D800, to see what the difference really is. I currently have 24 million pixels and I like them all. But I think I could also become quite fond of 36 million.



Damien Demolder
Editor

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IN AP 13 OCTOBER WE ASKED...

Do you think the Hasselblad Lunar is going to be worthwhile?



YOU ANSWERED...

A Yes, it's what I've been waiting for	3%
B Yes, but not for me	22%
C No, I'd rather buy an NEX-7	20%
D No, it's a waste of time	55%

THIS WEEK WE ASK...

How many pixels do you want for the type of pictures you take?

VOTE ONLINE www.amateurphotographer.co.uk

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David Hurn's perceptive and beautifully crafted documentary work has made him one of the UK's most important reportage photographers, writes David Clark

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Brighton rocks:
Tony Ellwood's
beautiful pier
images



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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WILDLIFE PHOTOGRAPHER OF THE YEAR 2012

I stayed motionless, my legs locked under the ice

Wildlife winner revealed, page 7

NMM visitors down 50% in ten years • Staff to be consulted

CUTS HIT PHOTO MUSEUM AS VISITORS PLUNGE

THE NATIONAL Media Museum (NMM) in Bradford, West Yorkshire, is to consult staff as it launches a spending review as part of a restructure designed to cut running costs after visitor numbers halved in ten years.

Heather Mayfield, deputy director of the Science Museum Group – to which the NMM belongs – announced a ‘back to basics’ review to ‘reconnect the museum to its audiences’.

She added: ‘We recognise that this is an extremely difficult time for staff and will ensure that consultation will be conducted with the utmost consideration for any staff member affected.’

In a statement, the museum – formerly known as the National Museum of Photography, Film and Television – said: ‘Visitor numbers have seen a decline from a peak of almost one million in 2001 to 500,000 in 2011 – although this decline has been stabilised over the past 12 months with the opening of the new Life Online gallery and an improved family offer at holiday periods.’

‘The review aims to deliver an improved public exhibition, events and cinema programme, which appeals more to audiences locally and nationally, supports its status as a national museum and increases access to its world-famous collections of



The museum’s historic collection includes the oldest surviving negative, by William Henry Fox Talbot

film, photography and television.’

The NMM revealed that its running costs are ‘30% more per visitor’ than for other museums in the Science Museum Group, but it declined to divulge the total amount it needs to save.

However, bosses insist that the institution’s planned London outpost, Media Space, remains key to its future strategy. The gallery, set to open at the Science Museum in spring 2013, is expected to showcase a mixture of NMM exhibits covering photography, film, television and the internet.

Asked how the cutbacks will affect the London project, an NMM spokesman told AP: ‘Media Space continues to be at the heart of our strategy to increase

access to the museum’s collections.’

Earlier this year, AP revealed that more than half of the £4 million needed to fund Media Space will need to come from private sources, such as corporate sponsorship and donations from individuals.

Responding to a Freedom of Information request in March, the National Museum of Science and Industry (NMSI) – which is overseeing the development – claimed that it had ‘underwritten’ the full £4m project cost.

Media Space attracted an initial budget of nearly £9m, but that was before a £2.8m Heritage Lottery Fund bid was reportedly rejected in 2009.

Charlotte Cotton stepped down from her post as creative director at Media Space in March 2012.

Speaking at the San Francisco Museum of Modern Art, two years earlier, Cotton said that she was ‘sure we won’t raise all the money needed to do this project’.

In May, photographs donated by Michael G Wilson, co-producer of the new James Bond film *Skyfall*, were sold to help raise hundreds of thousands of pounds for the Media Space gallery.

Wilson, a well-known photographic collector and former chair of the NMM, was among those to have donated photographs for an auction at Christie’s.

SNAP SHOTS

● Nikon announced a new compact system camera, the Nikon 1 V2, as we went to press with this issue. Features on the 14.2-million-pixel model include a burst rate of 15fps using continuous AF, and a built-in flash. The V2, which uses ‘second-generation Nikon 1 technology’, is due out on 22 November. For details of the ‘enthusiast’-level model, see next week’s *News*.

● Sony plans to launch a wide-aperture 50mm Carl Zeiss A-mount prime lens in spring 2013. The 50mm Planar T* f/1.4 ZA SSM, currently under development, will be optimised for use with Sony’s full-frame Alpha 99, which is due out in November. Sony has also recently released a new 300mm f/2.8G SSM II, a 13-elements-in-12-groups optic designed to resist moisture and dust and with ‘faster AF’. It costs around £6,700.

D-LUX 6 COMPACT ON WAY FROM LEICA

NOVEMBER will see the launch of the Leica D-Lux 6, a £600 digital compact camera sporting an f/1.4 lens designed to deliver the 35mm viewing-angle equivalent of a 24–90mm zoom.

The camera’s 12.7-million-pixel, 1/1.7in CMOS imaging sensor produces an effective resolution of 10.1 million pixels, according to Leica.

Features include full HD video, a 3in, 920,000-dot monitor and a top equivalent

ISO of 12,800 with ‘pixel binning’ (where neighbouring pixels are combined into a single one).

A click-wheel allows control of exposure settings and shutter speed, for example, while aperture can be adjusted using a setting on the lens barrel.

A dial on the back enables manual focusing. The camera is compatible with an optional EVF3 electronic viewfinder and CF22 accessory flash unit.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



© GREN HADWIN VEOLIA ENVIRONNEMENT WILDLIFE PHOTOGRAPHER OF THE YEAR 2012

Wednesday 31 October

EXHIBITION Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk. **DON'T MISS** Representatives from leading camera brands demonstrate latest gear at Calumet Open Day, London NW1 2HJ. Tel: 0207 380 1144. Visit www.calumetphoto.co.uk.

Thursday 1 November

EXHIBITION East End Photographs by Steven Berkoff, until 29 November at Cass Gallery, Sir John Cass Faculty of Art, London Metropolitan University, London E1 7PF. Tel: 0207 133 4200. Visit www.thecass.com. **EXHIBITION** Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk/astrophoto.



© STEVEN BERKOFF EAST END PHOTOGRAPHS

Friday 2 November

EXHIBITION Hollywood Unseen – images from the John Kobal Foundation Archive, until 3 November at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com. **EXHIBITION** London in Character by Jean-Francois Rodrigues, until 4 November at Marika Rose Gallery, Chicchi Art Lounge, London E3 5ES. Visit www.chicchi.co.uk.

Saturday 3 November

EXHIBITION Cardiff After Dark by Maciej Dakowicz, until 2 December at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** The Fall by Melanie Stidolph until 4 November at Campbell Works, London N16 6UN. Tel: 0208 806 0817. Visit www.campbellworks.org.

Sunday 4 November

EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **DON'T MISS** Brighton Photo Biennial features free exhibitions in the East Sussex seaside town, ends today. Visit www.bpb.org.uk.

Monday 5 November

EXHIBITION Fading Light: A Portrait of British Centenarians by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Tuesday 6 November **LATEST AP ON SALE**

EXHIBITION Photomonth Photo-Open, until 1 December at Rich Mix Gallery, London E1 6LA. To enter, call 0207 375 0441 or visit www.photomonth.org. **EXHIBITION** Thursdays by the Sea by Marcus Doyle, until 2 January 2013 at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit www.margaretstreetgallery.com.



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New Year's Day photo clinches victory

AFGHAN PORTRAIT BAGS RAF TITLE

A PORTRAIT captured during an open day for local Afghans living near an air base helped secure victory in the RAF Photographic Competition 2012.

The 'Afghan Elder' photo (above) was hailed as 'captivating' by organisers, and stars among four pictures entered by Corporal Mike Jones.

Jones, who is based at RAF Marham in Norfolk, said he took the image in Kandahar on New Year's Day.

'At the open day the RAF provided a Tornado GR4 and the crew were busy talking to a lot of excited kids and local people.

'I saw the man sitting alone to one side by the hangar door, just watching things go on.

'The conditions were perfect. As the hangar door opened there was a flood of natural light falling on him.

'It was a very natural shot and a striking

picture that I am proud of.'

This year's Amateur Military category – sponsored by Jessops – was won for the second year in a row by senior aircraftman Tim Laurence.

Laurence, who is also based at RAF Marham, submitted a shot entitled 'The Beast of Kandahar'.

Praising the high standard of this year's entries, Chief of the Air Staff, Air Chief Marshal Sir Stephen Dalton, said: 'These dynamic images reflect the extensive breadth of Service life, the critical contribution that our personnel are making to global operations and the unique year of celebrations for her Majesty The Queen's Diamond Jubilee, as well as the 2012 London Olympic and Paralympic Games.'

The RAF Photographic Competition 2012 winners were announced at the RAF Club in central London.

LEICA CONSIDERED LAUNCHING 'M11'

LEICA considered launching a digital rangefinder camera called the 'M11' and filed a trademark application for the name earlier this year, it has emerged.

It was filed by Leica Camera AG from Wetzlar, Germany, on 5 May 2012, according to the website trademarkia.com.

In response, a Leica UK spokeswoman confirmed that a trademark application was made but questioned the accuracy of the date it was filed.

She added: 'We have now changed our naming policy, so future M-series

cameras will simply be known as 'M'.'

In September, Leica announced it had dropped the number suffix for all future M- and S-series models.

In a statement, it explained that the move was designed 'to emphasise the long-term significance and enduring value of the respective systems'.

To distinguish future models from one another, Leica cameras will be referred to by different product codes, for internal purposes only.

For example, the Leica M-E is known as 'Typ 220', and the Leica M as 'Typ 240'.

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Penguin picture hits £10,000 jackpot

CANADIAN LANDS WILDLIFE CROWN

CANADIAN photographer Paul Nicklen has been crowned Veolia Environnement Wildlife Photographer of the Year 2012 with an underwater image of emperor penguins, hailed by judges as 'spectacular'.

Paul's winning photo, entitled 'Bubble-jetting emperors', triumphed over 48,000 entries and secured the photographer a £10,000 cash prize.

Paul, who has specialised in photographing polar regions since 1995, captured the image in the Ross Sea, Antarctica.

The photographer told contest organisers how he stayed motionless, with his legs 'locked under the ice', waiting for the penguins to appear.

Describing the moment they emerged from the depths, he said: 'It was a fantastic sight. Hundreds launched themselves out of the water and onto the ice above me.'

'It was a moment that I felt incredibly fortunate to witness and one I'll never forget.'

David Doubilet, an underwater photographer and one of the competition judges, said Paul's photo depicts the 'perfectly organised, infinite chaos' of the penguin world. 'This image draws us in for a glimpse of the emperor penguins' private world at the end of the earth,' he added.

Paul Nicklen's images have been published in magazines including *National Geographic*.



© PAUL NICKLEN/VEOLIA ENVIRONNEMENT WILDLIFE PHOTOGRAPHER OF THE YEAR 2012

Meanwhile, UK teenager Owen Hearn bagged the Veolia Environnement Young Wildlife Photographer title – along with £1,000 and a photo masterclass – with a picture of a red kite captured on his grandparents' farm (see *Photo Diary*, page 6).

'This shot is especially symbolic as this photo was taken on the site originally chosen for London's third airport in the late 1960s, when red

kites faced extinction,' said a spokeswoman for the Natural History Museum, which – along with BBC Worldwide – owns the Veolia Environnement Wildlife Photographer contest.

The best 100 images from the Veolia Wildlife Photographer of the Year contest are on show at the Natural History Museum in London until 3 March 2013.

For details, visit www.nhm.ac.uk/wildphoto.

SIGMA SET TO SNUB CONSUMER CSCS

SIGMA will aim compact system camera (CSC) lenses at serious photo enthusiasts rather than general consumers, as its boss suggests the Pentax Q is not its target market.

Speaking about future launches, Sigma CEO Kazuto Yamaki said: 'We will support both the DSLR and CSC systems.'

But he added: 'The only condition is we will focus on photo enthusiasts – people who love photography and who take pictures seriously.'

He explained that Sigma may increasingly



focus away from CSCs such as the 'Pentax Q', and more towards cameras from the likes of Sony, and micro four thirds models.

In response, a Pentax spokesperson told AP: 'Pentax Ricoh Imaging UK Ltd does not wish to comment on another manufacturer's strategy.'

Meanwhile, Yamaki said that Sigma plans to launch further DSLRs to keep its 'loyal customers' happy.

Yamaki confirmed that the company is still producing DSLRs and plans future models.

'We have loyal customers we have to take care of and we will continually develop cameras,' he told AP in a recent interview.

LEICA OVERHAULS S-SYSTEM CAMERA

DECEMBER is set to see the UK launch of a new S-system camera from Leica.

The 37.5-million-pixel Leica S boasts an extended equivalent ISO sensitivity range of 100-1600, plus predictive autofocus (using an upgraded AF module) and 'enhanced handling'.

Leica claims that the new S model also

delivers 'improved noise characteristics, natural colour rendition and white balance precision'.

Tweaks also include a doubling of the buffer memory to 2GB and support for transfer rates of up to 166MB/s.

The £16,000 newcomer features a 3in, 920,000-dot, monitor.



**Do you have
a story?**

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AP
THIS
WEEK
IN...

1931

Photography of FIREWORKS

By H. R. WIGHTMAN



The calm of suburban evenings is punctuated by minor explosions and sudden flares of light, noted AP this week in 1931. 'How often do we hear, whilst watching a firework display, some box-camera owner murmur, "How beautiful! I do wish my camera would take a photograph of that one." AP's HR Wightman commented: 'If he only knew it – firework photography can be undertaken with the utmost ease with every type of camera that has the letter "T" on its shutter... A clear dark night is best for the work, and the best stop for these occasions is in the neighbourhood of f/8 or f/11, using rapid plates or films. With the shutter set at "time", or with the lens uncapped, all one has to do is to await the opportunity; the fireworks will take their own photograph.'

SNAP SHOTS

● Epson, Adobe, Billingham and other top brands will be at a Winter Photographic Sale & Demonstration Day to be held in Stratford-Upon-Avon on Saturday 1 December. The free event, which promises on-the-day deals, takes place at The Imaging Warehouse, 1A Black Hill Industrial Estate, Warwick Road, Stratford-Upon-Avon, Warwickshire CV37 0PT. The event runs from 10am-5pm. To pre-register call 01789 739 200. Visit www.theimagingwarehouse.com.

● Walsall Photographic Society has announced that it has moved to a new venue. Meetings now take place at 7.30pm at The Forest Arts Centre, Hawbush Road, Leamore, Walsall WS3 1AG. Tel: 01922 867 352/638 537.

● Sigma is offering a free 77mm UV DG filter, said to be worth over £60, with purchases of a Sigma 10-20mm f/4-5.6 EX DC HSM lens. For terms and conditions of the offer, which runs until 31 December 2012, visit www.sigma-imaging-uk.com.



Henri Cartier-Bresson
"Derrière la Gare Saint-Lazare"

Cartier-Bresson's famous 1932 image 'Derrière la Gare Saint-Lazare' fetched \$40,000

Gifted prints sold at auction

CARTIER-BRESSON PRINTS RAISE \$1½m

RARE signed photos by photography legend Henri Cartier-Bresson have raised around \$1½m at auction.

Cartier-Bresson gifted the images to Voja Mitrovic, a printer who worked at the Picto photo lab in Paris, in recognition of him being one of the best printers of his work.

The prints raised \$495,625 at Christie's in New York last month.

The auction catalogue stated: 'Throughout the 30 years they worked together,

Cartier-Bresson expressed his gratitude and paid the highest of compliments to his friend and partner by giving him signed and personally dedicated prints, usually allowing Voja to select the images himself.'

At Mitrovic's retirement party in 1997, Cartier-Bresson knelt before the master printer, thanking him for decades of service.

When Cartier-Bresson died in 2004, the photos were acquired by photographer Peter Turnley, who offered them for sale.

CLUBNEWS

Club news from around the country

KINGSTON CAMERA CLUB

The club will hold an exhibition from 3-10 November at Kingston Art Gallery, Wheatfield Way, Kingston, Surrey KT1 2PS. Visit www.kingstoncameraclub.co.uk.

SHEFFIELD PHOTOGRAPHIC SOCIETY

The society stages its Perspectives 8 exhibition from 5-11 November at the Winter Gardens, 90 Surrey Street, Sheffield S1 2LH. Visit www.sheffield-photographer.org.uk.



Do you have a story?

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WAR PHOTOGRAPHER WINS HONOUR

PHOTOS captured during the last days of resistance by Gaddafi loyalists in Libya have won the photography prize at the Bayeux-Calvados Awards for War Correspondents.

Greek photographer Aris Messinis – who is reportedly self-taught, and who works for French news agency AFP – won the honour for pictures he captured during the battle for Sirte in October 2011, a few days before the death of the Libyan dictator.

The AFP said the winning images were taken when National Transitional Council forces launched their final assault on the last pockets of Gaddafi loyalists.

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Fashion photographer Mel Karch explores the Icelandic landscape with the new LUMIX G5

Changing her environment from the glamour of Paris to the grit of Iceland, Mel Karch enjoys true creative freedom with the new LUMIX G5 and a selection of her favourite lenses. Follow Mel's journey and change your photography at panasonic.co.uk/lumixg5

1st MIRRORLESS

World's 1st DSLM Digital Single Lens Mirrorless live view camera introduced by Panasonic on 17/04/2008



LUMIX G

AP Review

The latest photography books, exhibitions and websites. By Gemma Padley



© ELLIOTT ERWITT/MAGNUM PHOTOS

Master Photographers

Edited by Roberto Koch

Flammarion, £80, hardback, 448 pages, ISBN 978-2-0802-0133-1

BOOK

THIS new large-format book brings together 22 major photographers and a selection of their most iconic images. Here we have such prominent image-makers as Robert Mapplethorpe, Man Ray, Elliott Erwitt (above) and Margaret Bourke-White (right).

It's not often that you see iconic images reproduced on quite such a scale and to a high quality. The range of styles and genres is appealing and to see around 300 images in one place is exciting. The book stumbles, however, on the 'comprehensive' essay overviews of the artists – it would have been nice to have something more in depth – but what text there is makes the best use of limited space to burrow down to the key elements of each artist's philosophy and aims. So while the book may be flawed – and pricey at £80 – it is still a worthwhile purchase for those in the initial stages of pulling together a comprehensive photography book collection.





William Klein + Daido Moriyama

Until 20 January 2013. Tate Modern, Bankside, London SE1 9TG. Tel: 0207 887 8888. Website: www.tate.org.uk. Open Sun-Thurs 10am-6pm, Fri-Sat until 10pm. Admission: £12.70, concessions available

WHILE the photography of William Klein, arguably one of the 20th century's greatest photographers, is widely known, his talents as a filmmaker and painter are not. In this exhibition, Klein is paired with Japanese photographer Daido Moriyama, whose gritty portrayals of Tokyo are finally gaining the recognition and attention they deserve.

This is the first exhibition that explores the work of both photographers. Parallels and influences between their respective oeuvres are hinted at, but the exhibition allows the viewer to draw their own comparisons.

Featuring work from the 1950s to the

present day – Klein's urgent New York street scenes, his fashion images for *Vogue* and Moriyama's depictions of life in Tokyo – the exhibition also features films and selected photobooks by each master. The photobook has always held a central role in the history of photography and it is wonderful to see influential photobooks by Klein and Moriyama exhibited alongside the prints on the walls. One of the most eagerly anticipated photography exhibitions in the last year, this is an absolute must-see.



photographyinterviews.blogspot.co.uk

THIS photography blog does exactly what it says – it is a site that features interviews with photographers, which it does rather well. At the time of writing, the latest post was an interview with former *Life* photographer Bob Petersen, who has covered everything from presidential campaigns to sport, documentary and portraiture.

The man behind the interviews is Dean Brierly, who seems to have some weighty connections in the industry, as he has managed to pin down the elusive street photographer Saul Leiter, who also features here. While the featured photographers are interesting and the interviews thorough, the posts are somewhat infrequent.



Vernier: Fashion, Femininity and Form

Edited by Alistair C Layzell
Hirmer, £39.95, hardback, 192 pages,
ISBN 978-3-7774-5151-0

BORN in France in 1920 (he died in December last year), Eugène Vernier had an eclectic life.

Having fought as a soldier for the Free French and worked as a cameraman for Pathé news, Vernier joined *Vogue* magazine towards the end of Cecil Beaton's tenure.

This book features images from his newsreels, colour and black & white pictures, *Vogue* covers and one or two personal photographs. There is also a wealth of material about his life and career. A colourful portrait of a photographer that history forgot.



BOOK

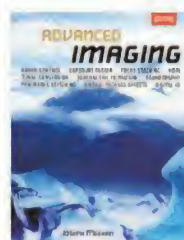


CONDENSED READING

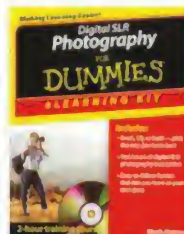
A round-up of the latest photography books on the market



● **HDR PHOTOGRAPHY** by Pete Carr and Robert Correll, £26.99 In this, the second edition of the HDR entry into the extensive *Photo Workshop* series, the authors give a thorough overview of the principles of HDR photography and explain what it should and shouldn't be used for. The book maps out the basics of HDR well, and the high production quality gives an assurance of professionalism.



● **ADVANCED IMAGING** by Joseph Meehan, £22.99 This ambitious book intends to be a catch-all guide to digital photography – no small task in 159 pages. Joseph Meehan's direct writing style helps to keep things moving, and even if it does verge on being slightly perfunctory in its explanations, the varied content and high quality of images keep the book interesting.



● **DIGITAL SLR PHOTOGRAPHY FOR DUMMIES** by Mark Holmes,

£24.99 The ubiquitous *For Dummies* series turns its hand to DSLR photography. This approach is really designed for those taking their very first steps into digital photography. Good news for them as it is well produced, clear and very easy to follow, although it is let down by occasionally sub-par image quality.



● **100 CLEVER DIGITAL PHOTOGRAPHY IDEAS** by Peter Cope, £14.99

The 'clever ideas' on show here range from suggestions as basic as 'shoot landscapes' or 'back up your photos' to something as unusual as attaching a camera to a set of helium balloons to get a bird's-eye aerial shot (genuinely). This slightly odd mix means that, while there's plenty of interesting tips to try out, anyone with any photography experience will have heard a lot of it before.

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FUJIFILM

TOES TO TATTOOS

My wife and I had just finished a holiday on the Isle of Man and we were heading to the airport for our flight to Gatwick when I developed an almighty nosebleed. Our taxi was promptly redirected to Douglas hospital! Hospitals are not my idea of enjoyment, but my stay (about the same time as I'd spent in the holiday hotel) was improved not only by the first-rate hospital staff, but also by the good fortune to have, in the bed next to mine, another keen photographer.

As my new-found friend had his laptop with him and I had my Rollei compact camera loaded with the pictures I had taken during the holiday, we had a good time comparing images. And my photography did not end there, for there were plenty of opportunities to take pictures both from the ward (of the mountains, for example) and within the ward. Other 'non-photographers' happily put their bodies at my disposal, and I photographed everything from toes to tattoos. This type of



photography set quite a challenge, for with the various bits of equipment and posters dotted around it was not easy to control the backgrounds.

The moral of my story, if there is one, is that if you do have to go into hospital, *take a camera with you*, for I am sure it helped with my recovery.

Keith Hughes, Surrey

Imagining this scene made me laugh for ages, Keith! Every moment in life, from beginning to end, is a photographic opportunity and there for us to make the most of. Photography is great therapy, too, and I'm certain your subjects were glad of the diversion – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

TRUE OR FALSE

When editing a batch of photos, I recently had a similar epiphany to Rich Preece (*Letters*, AP 20 September). The image in question was of a woodland, and had meant to show the changing colours of the season, but due to weather conditions and being a couple of weeks early, the shot that stared back at me on the monitor was rather bland; the golden hues of my imagination were a lifeless, faded green. My first thought was that I'd go back when the season had progressed a little further, but after a couple of minutes editing the colours, my lifeless leaves were a golden glory. I had achieved the photo that I'd sought, but after a few seconds my feelings of joy dissipated and I was left totally deflated. It felt as though I had cheated and would be cheating anyone else who viewed the image as a genuinely captured moment.

This is the crux, in my view. A photo isn't just a series of dots – it can be a catalyst for emotions, a stroll through lost memories and a doorway back to that place at that moment. This, to me, is something more powerful than mere manipulated pixels.

Although I have kept the edited image in question, I look forward to returning to capture that moment for real, as the journey of photography is as important as the results at the end of your day.

William BJ Spencer, via email

Indeed, there is nothing wrong with enhancing, optimising or emphasising in software, but creating is another matter entirely – Damien Demolder, Editor

A DIGITAL FUTURE FOR TLRS?

I always liked using TLRs, such as the Rolleiflex, throughout my professional photographic life, so when I saw the picture of the Yashica-44 in *A fond farewell* (AP 20 October), it got me thinking about the recent modern 'retro' cameras.

This little TLR would make a beautiful digital camera. To use an APS-C sensor, with default viewing on the focusing screen in the square format, and the flip-up hood with magnifier would be a boon. The focusing knob on the left-hand side could be used for zooming the lens, and the one on the right-hand side could have the usual four-way control and other buttons, as well as slots for memory card and battery.

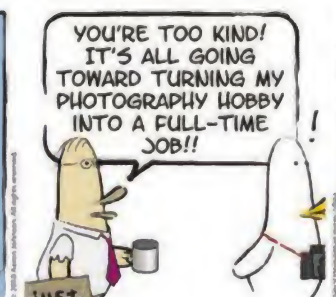
And what about the redundant viewing lens? Put the flash in there! With careful design, the original style and looks could be retained. I would seriously consider buying this little retro jewel; it would be so much nicer than all those blobby black DSLRs.

Anthony Perrin, Essex

BROWN VS BROWN

Rarely have I read such a conceited *Backchat* as that by Steve Brown (AP 27 October), in which he derides those of us who 'suffer' from what he calls 'equipment additions'. The key to his misconceptions is to be found halfway through his article when he states, 'this obsession forms a major distraction from

What The Duck



<http://www.whattheduck.net/>

the ultimate aim of the photographer – the production of a photograph that resonates with his or her audience.'

No, Mr Brown. That may be your ultimate aim, but please don't be so arrogant as to suggest that everyone else should share that objective. My aim in photography is to enjoy the process of taking photographs and that includes the enjoyment of playing with the latest camera technology and, dare I say it, processing my images in post-capture software. Amateur photography is a broad church and there is no place in it for narrow-minded heretics. **James D Brown, Moray**

I don't think that was arrogance, James, just an under-appreciation of the validity of the masses of ways in which photography can absorb and entertain human beings. Some people even enjoy looking at photographs! – Damien Demolder, Editor

RETRO REMOTES

I happen to have noticed that the shutter-release buttons on the recently introduced X-series of Fujifilm cameras are all internally threaded to accept what was once the good old cable release. This used to be a standard feature on virtually all film cameras and disappeared as digital models gradually replaced film. I have never been able to understand why this simple, very useful feature was deleted except, perhaps, so that manufacturers could market complex,

expensive, battery-operated remote radio releases instead. Or am I just being cynical?

Certainly, such devices have their use in difficult locations, and for time-lapse and wildlife work, but for the average amateur taking a portrait or a long-exposure, low-light picture using a tripod, the traditional cable release was 100% effective at avoiding camera shake, unlike having to fire a slippery little button by hand.

It would be interesting to know the various manufacturers' excuses for this retrograde design decision other than the – to me – obvious one. It is pretty clear from Fuji's welcome 'retrograde' feature that all digital camera shutter releases could, and should, be internally threaded. That means I could still use my old 12in model, which has a useful lock for timed exposures – if only I could remember where I stored it several years ago!

David Bate, Gloucestershire

I remember an interview I did with the engineers of the Canon EOS-1V. I asked, 'And why doesn't it have a screw-thread cable-release socket?' The question went round the table of about ten Japanese who discussed it at length, with occasional giggles and hand gestures. When they had finally exhausted the subject the translator came back to me with, 'Ah, he says "No".' That was when I resolved to learn Japanese – Damien Demolder, Editor

GOOD RIDDANCE TO OVFS

Over the past 50 years I have owned and used many cameras. Those with simple optical viewfinders (OVFs) have mostly had too small a viewing angle and, in any case, usually showed less of the view than came out on the film or sensor – and the image was almost invariably laterally or vertically displaced. Waist-level viewfinders such as that on the Bronica ETRSi were very good except in very strong lighting. However, the image was laterally inverted. SLRs with a pentaprism are much more accurate than most cameras with eye-level viewfinders, though seldom totally accurate in framing.

There have been a few pocketable digital cameras with small OVFs – cameras with an internal vertical light path for the viewfinder, such as that in the Minolta Dimage Xt. Unlike those that have a rear viewing screen, at least they let you see what you are taking a shot of. Then there are modern non-SLR digital cameras. Overwhelmingly, manufacturers have opted for the dreaded rear screen, which cannot be seen in bright light and which forces you to add to camera shake by holding the camera at arm's length.

Now Fujifilm has stormed onto the scene with beautifully designed cameras that, with one exception, have electronic viewfinders



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(EVFs). At last we can see exactly what we are going to get when we download our images. And on the X100 you soon discover the advantages of the EVF over the OVF. Maybe I have one caveat: the EVF's miniature LCD screen needs more pixels.

It looks as if the anticipated Fuji X-E1 could be what we have all wanted over the past decades. Namely, to see the photo we are about to take, as near as possible to how it will appear on our computer or in print, in terms of colour rendering, contrast, focusing, what is actually in the frame, and the effect of depth of field. **Peter Hancock, via email**

BACK CHAT

AP reader Maureen Osborne discovers a new way to engage with her photography in the street

I LOVED the London Street Photography Masterclass in AP 29 September. And I understood why the photographers spoke of being nervous about photographing strangers in public places. Me too! I adore street photography, but my rather timid nature simply won't allow me to mimic the bold in-your-face-type shots taken by more confident photographers. Martin Parr for one. I watched a TV documentary about him and he simply strolled around charming people into posing for his camera. I could only watch in envy as he effortlessly coaxed his subjects into position.

My fear of taking pictures in the street stemmed from the time I'd asked a homeless guy on a park bench if I could take his picture. His response was to shower me with his cup of coffee and call me rude names. What little confidence I'd had evaporated after that.

Damien Demolder explained to the photographers on the street shoot that the people of London are used to cameras and that the secret is to just blend into the background. I tried to do just that while on a visit to Glasgow last year, but the second anyone looked in my direction I found myself pretending to fiddle with my camera while cursing myself for missing yet another chance.

Then I saw another photographer looking down at the vari-angle screen of his bridge camera while photographing the Olympic Torch passing through the area where I live. He was sitting on a wall and because he wasn't holding up his camera and pointing it in anyone's direction, he didn't attract attention to himself. 'Perfect,' I thought. Fast-forward to a week later, after I'd bought a second-hand Panasonic Lumix DMC-FZ50 on eBay. Out on the streets with it, my picture-taking confidence soared. As soon as I saw a photo opportunity, I placed myself in position and framed the shot looking down at the screen. And with the Panasonic having a 420mm long-reach zoom, I can stand a good distance away and still get a frame-filling shot without anyone being aware that I'm taking their picture.

I'm still nervous about framing street shots through the viewfinder as I feel safer when I appear not to be photographing anyone. But then again, wasn't (isn't?) my method the usual thing for street photographers who use twin-lens reflex cameras or a shoot-from-the-hip approach? At any rate, my method allows me to – at last – participate in this fascinating subject with some degree of confidence.

My photography night-school teacher once told me that street photography is a subject where you're much more likely to succeed in getting unique images. He added that if you come home without at least a few memorable ones, then you're not trying – or looking – hard enough. I wouldn't argue with that.



PHOTO INSIGHT

Jim Brandenburg
explains how he took
this wintry image of
a raven – an elusive
bird that is difficult
to photograph well

To see more of Jim's
images visit www.jimbrandenburg.com

I HAVE a lot of respect for ravens.

They're nearly impossible to photograph as they're incredibly intelligent, elusive and highly suspicious. The grey jay, which is also a member of the crow family, is just as intelligent, but has virtually no fear and is extremely trusting. In fact, I have had these birds literally eating out of my hand. I think ravens are exceedingly mistrustful because they have been persecuted through several generations of people shooting at them, so any time that I can make a decent photograph of a raven I'm really quite happy. On this particular day I was very happy, not only because I got so close but also because the snowfall meant that the picture had a dark mood to it.

This photograph was shot just outside my home, which is called Ravenwood. There

wasn't time to think about the mood of the photograph because the raven stayed for less than 30 seconds and it's probably the only frame I have. It's not like taking a still-life shot where you can contemplate it for 10–15 minutes – this was instantaneous and I had to move quickly. A photograph can speak volumes about mood without me being in that particular mood. For example, I could have been exceedingly happy when taking this photograph, yet the picture has a bit of darkness to it – a heavy mood. One of the reasons ravens have a bad reputation is because the birds are often seen scavenging, so I think the weather and the raven imply a dark mood to people.

I was particularly exhilarated that I got such a close-up shot of a raven. It might have been slightly underexposed, as I

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JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

© JIM BRANDENBURG



remember the image being just slightly dark, but maybe that also gives such a foreboding feel to it.

The photograph was shot in colour, but it appears almost black & white. It was a very grey, dark day. I think I might have it in both black & white [pictured here] and colour versions, but even the colour version has very subtle colours. I did very little in the way of editing. There's always a tiny bit of contrast control needed, plus burning and dodging for small subtle areas, but nothing out of the ordinary. The image is full frame, so it hasn't been cropped. I often take the colour out of images because, as in this raven picture, I would rather do this than take the chance that the colours will change when it is published or sent to another place. I remember the colours

in this picture were particularly subtle. I prefer this image to be more monochromatic, as the white birch tree, the black raven and the white snow fit the mood of the photograph.

The composition was instinctive. I don't really think about composition now, as I find that I just do it – like tying your shoes or many other things you've done in life thousands of times, it's done subconsciously. When you reach the point where you have a certain style or point of view, you seek out images that fit a certain pattern. I do things instinctively in the realm of art and I use the camera like a paintbrush, often using a lot of emotion and a lot of energy. I grab the shot, and sometimes it works and sometimes it doesn't. I do think about composition

in a way, but it is really a subconscious decision based on virtually 15 years of looking through a camera.

I would have used a Nikon camera with a 600mm lens, although I'm not sure what model it was. The picture was taken long enough ago that I would have been using film, probably Kodachrome. As I'm working I constantly change my exposure settings for an opportunity that might arise so I don't have to worry about it when shooting. On a day like this, everything would be virtually the same exposure, especially the half-hour period when it was snowing. I would simply measure the light with a handheld meter and set my camera so I was ready, when the opportunity arose, to take the shot. If I had to worry about exposure at that point it would have been too late. **AP**

Jim Brandenburg
was talking to
Stevie-Ella Keen



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CREATE AND CLEAN A CUT-OUT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to cut out an element from an image, and tidy it up for its new use

HERE is a fairly ordinary photograph that I shot at a vintage car rally in Victoria, Canada, a few years ago. On the day I visited there were a lot of interesting old cars to photograph, such as this lovely old 1938 Ford Coupe. In this article, I want to show the steps that I used to make a cut-out of the car using Photoshop and place it against a new, plain backdrop devoid of unsightly and distracting visual clutter.

As you can imagine, it took me a good couple of hours of involved labour to create the final version, and as a consequence there isn't the space here to show and describe all the tools and settings I used. If you are an intermediate to advanced Photoshop user, you should

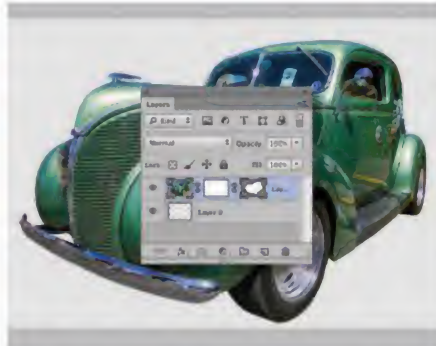


recognise a lot of the terms described here and be able to follow these steps quite easily. If you're a beginner, what I have written may seem rather complex. The main thing to take away from this is how I predominantly used the Pen tool in

Photoshop to create and edit the mask outlines. If you have never used the Pen tool in this way before, I strongly urge you to give it a try. It's the quickest and most effective way to mask a mechanical object like this.



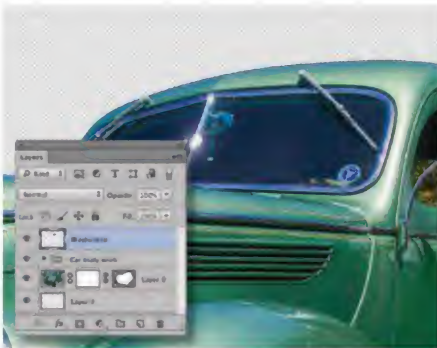
1 This is the original photograph that I began with. Although I managed to find a clear view of the car, I was unable to control the light and reflections precisely, the way one could in a studio.



2 The biggest challenge was to make a cut-out of the car body. In my view, there is only one way to do this properly, and that is to use the Pen tool to draw an outline of the car. Once I had completed this, I saved it as a new Pen path and then double-clicked on the Add New Layer Mask button in the Layers panel to auto-load this as a vector layer mask.



3 There were obviously a lot of reflections in the car body. Such reflections are what help define the car's shape, but it helped here to knock back those that were too distracting. I created a new layer group and added three layers, one set to Color, one to Darken and one to Lighten mode. By sampling colours and painting on each with the Brush tool, I was able to carefully remove these reflections. In the end I found it best to fade the overall layer group opacity to allow some of the original details to show through.



4 Next, I wanted to tidy up the windscreen. I used a combination of the Brush tool and Clone Stamp to remove the car windscreen sticker and the side window, which could be seen through the windscreen.



5 I also wanted to darken the rear window view that showed through the other side window. To do this, I created a new Pen path that defined the outline of the side window, minus the wing mirror. I then added a new solid fill layer using black. This automatically created a new solid fill layer masked by the Pen path outline. I then faded the opacity of this layer to 67%.



6 The chrome bumper also contained some distracting reflections. What I did here was to draw a Pen path outline of the bumper, convert this to a selection and then work with the Clone Stamp tool and Brush tool to remove the people reflected in the bumper.



7 The headlights and some of the chrome lacked sparkle, so I selected the Pen tool again to create a new Pen path and selected a Curves adjustment layer (which automatically loaded the Pen path as a vector mask). I then adjusted the Curves setting to boost the contrast and lighten the selected areas.



8 I now want to add a new backdrop behind the cut-out layer. I filled the Layer 0 (which was at the bottom of the current layer stack) with a dark blue colour. Any colour could have been used, but the colour I selected here contrasted quite nicely with the green bodywork.



9 To get the car to look like it really was on the new backdrop, I needed to add a shadow beneath it. What I did here was to go back to the master image and use the Pen tool to copy the outline of the original shadow. I then added a new Solid Fill Color layer using black and set it to Multiply mode. I also added a second normal layer and painted using black to add more density in places.

Time and again

Tony Ellwood discusses his haunting and beautiful images of an isolated Brighton pier, shot using a large-format camera in different weather conditions. He talks to **Stevie-Ella Keen**

WHILE some photographers are always seeking out new locations and subjects, Tony Ellwood decided to spend a whole project looking at just one scene, photographing it hundreds of times. What his efforts have produced is a mesmerising series of images that document how time can impact on a single location. It's the subtleties of colour, pattern and tide that make his series, *In No Time*, one to really savour.

'The pier I photographed for the *In No Time* project was a place I used to visit and be alone with my thoughts,' says Tony. 'One day I was sitting there and it was raining. The sky was nice green colour and it formed this really beautiful image. It was then that I decided to start photographing it. I wasn't really sure what would happen. It was very experimental. Over a period of six months, I'd visit about three times a day and take a photograph each time.'

As the pier had been Tony's place to think, he had been observing the passing of time there before he decided to photograph it. 'I have a fascination with time, just the general concept of it,' he says. 'I was very aware that I'd be watching the scene and I wouldn't notice the passing of time. The light would be very bright one minute and very dark the next. But with the pictures it just felt like I was making a study of the human perception of time rather than the chronological idea of time. I always view time as a man-made invention – it's something we decided exists, so therefore it exists.'

THE IMAGES

Each of Tony's images shows a pier at Brighton, always from the same location

and perspective. Sometimes the sky is muted, sometimes there are splashes of pink or green, and at other times the pier stands out over the water. In some shots, only parts of it break through the water.

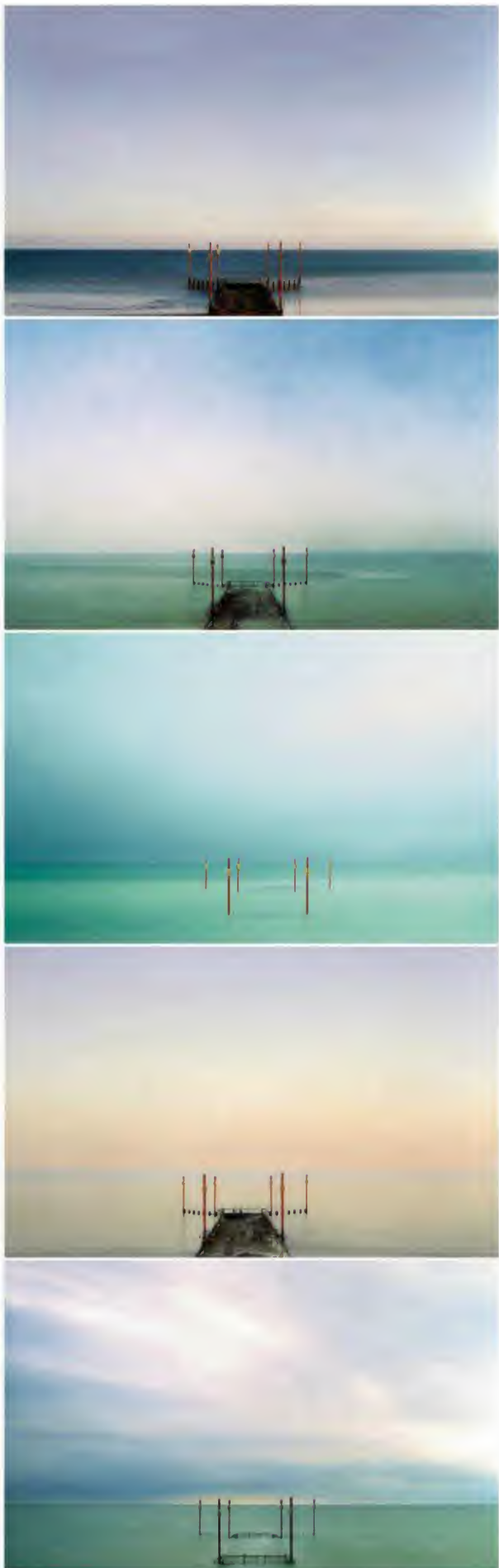
'I initially shot closer to the pier and that was the picture I liked,' says Tony. 'I decided to step back because I wanted to encompass the sky and give it more of a grandiose view. That was limited because there's a big power station behind it, but I was able to get far enough back to get an appealing perspective.'

To capture his images, Tony has developed a technique that requires taking hundreds of exposures just to get one shot – these are not simply long exposures. Using his technique, Tony exposes an image for 1sec. However, that 1sec is actually divided up into 500 separate exposures. 'I basically take a shot every second or every ten seconds until the exposure's correct,' says Tony. 'The end result is a layering of light over a period of time. That creates the different colours you get in the pictures and that slightly painterly effect as well. In terms of how much light is hitting the film, it's 1sec, but the actual reality of the shot is that it could take three hours simply because you divide that 1sec into 500 separate segments. I might be taking 10secs or 30secs in between each shot.'

As Tony uses a film camera, he gets no feedback while taking the shots. 'There is a risk every time you do it,' he explains. 'You could miscalculate the exposure or you might screw up the number of exposures you do. I use a little counter, which I click when I press the shutter.'

'Over six months, I'd visit about three times a day and take a photograph each time'

The strange colour and light in these images is the result of around 500 separate exposures





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TRADITIONAL VIEW

Tony used a large-format Cambo SC 4x5 film camera to capture the images for his In No Time photo project of a pier at Brighton

'THE CAMBO SC is a really lovely camera,' says Tony. 'It's one I've had for many years, but essentially once you've got it you don't really need to upgrade. It's not like digital photography these days where you have to buy a new body every couple of years because the pixel count goes up. With this, it's just effectively film in the back and the lens at the front.'

As colour is such an important element in this project, Tony requires a film that will allow for vivid colours without overdoing them. His preference is for Kodak Professional Portra 160VC, which he rates at ISO 100 to give it a little extra punch.

It was 20 years ago that Tony was first inspired to pick up a camera while travelling. Although he knew nothing about photography, he took an SLR with him, and on his return he began to receive compliments about his shots. 'I ended up travelling again, but this time

to South Africa for a year,' he recalls. 'I got to know a few photographers there. I assisted a few people a couple of times and then I ended up moving to Brazil. I was introduced as a photographer to everyone and an agency just needed somebody one day. They gave me a chance and I started getting regular work from them. I then returned to England and decided to do a degree at Brighton University.'

'At that stage I was very much a traditional photographer. I had this very clear idea that I wanted to do photojournalism. At the end of the course, I found myself being rather conceptual about everything. I had also moved on from 35mm to a large-format camera.'

Since gaining his degree, Tony has worked with the Doinel Gallery (www.doinelgallery.com) to curate solo and group shows of his work.



To see more images by Tony, visit www.tonyellwood.co.uk



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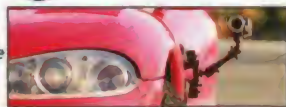
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Round 10, the final round, of this year's Amateur Photographer of the

Year competition, sponsored by **Samsung** and **Jessops**, is **Life in Monochrome**. Black & white photography is as popular as it has ever been. Take a look back through previous rounds of APOY and you'll see that monochrome

images share equal space with their colour-saturated kin. Black & white appeals due to its ability to bring out the atmosphere in a scene, and this is particularly true under the right lighting conditions. Removing colour draws the viewer's attention even closer to the subject, so turn to page 27 for some advice on what to look out for. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds' worth of fantastic camera equipment up for grabs, as well



as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 10 is **23 November 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs will be published in our special AP 22-29 December Christmas

issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round ten

Life in monochrome

For round 10 of APOY, we're looking for eye-catching black & white images. Monochrome still has its place firmly etched out in the photographic world. In fact, it's as popular today as it ever was. The expressive nature of this medium has always appealed to photographers, with many top image-makers the world over working with nothing but black & white. And it's not difficult to see why. Under the right conditions, black & white can bring real atmosphere to an image. More than that, though, black & white ensure that the subject is allowed to speak for itself without the distraction of colour – something that is particularly relevant when employing low-key lighting.

With this in mind, it's crucial to think about why you are shooting in black & white. Does the subject really lend itself to monochrome? Black & white is an excellent way of exploring shape and texture, and there are particular subjects that lend themselves to the medium brilliantly. It's also worth bearing in mind that monochrome doesn't just mean 'black & white'. Monochrome actually refers to photographs, drawings and paintings of one shade or colour. That opens up the possibilities even more, and means that digital/manual toning is more than acceptable.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural Light Portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	22-29 Dec

1st prize

The first-prize winner will receive a Samsung NX210 with 20-50mm f/3.5-5.6, Samsung 30mm f/2 and Samsung 16mm f/2.4 lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,346.99. The NX210 is an advanced compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and an ISO range of 100-12,800 that lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.



2nd prize

The second-prize winner will receive a Samsung EX2F high-end compact camera and a 16GB SDHC Plus memory card worth a total of £449.99. The EX2F has a 12.4-million-pixel, BSI (Back Side Illuminated) CMOS sensor, 3.3x f/1.4 (24-72mm equivalent) zoom lens and full HD 1080 video. It has built-in Wi-Fi for email, social networking and transfer, an ISO range of 80-3200 (up to 12,800 in extended mode) and a 3in AMOLED articulated screen.



3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

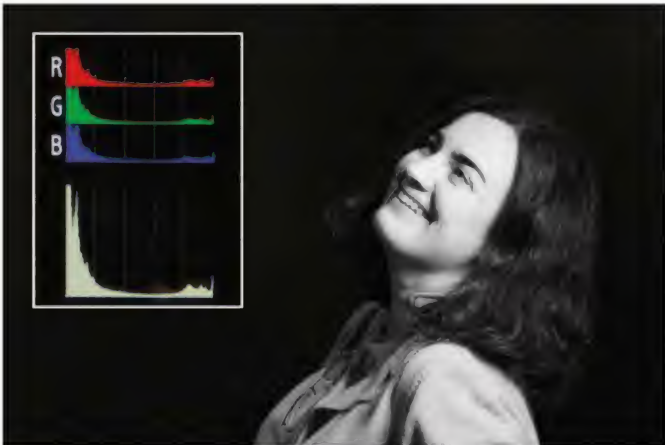
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LIGHT

Light is perhaps the first thing that we think of when considering shooting in monochrome. You'll often hear such terms as 'low-key' or 'chiaroscuro'. More often than not, this simply refers to the application of extreme tonal contrasts. This is generally achieved in the studio environment using a single key light and a reflector. However, this kind of effect can be found in many areas and is most definitely a lighting technique to be aware of. But that's not to say all black & white images have to be saturated in moody lighting and atmosphere. Black & white works in most lighting conditions, although it can look a little unnatural when used with high-key (bright) light.



© DAMIEN DRICOLIER



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USING THE HISTOGRAM

Along with the depth of field preview button, histograms are one of the most neglected functions of a camera. The histogram is a simple graph representing the tonal range of your image. The bars (vertical axis) show how many pixels are present within a brightness level. In an evenly exposed image, the pixels are clustered in the middle areas with some spreading out to the sides. In an underexposed (or dark) image, they will be mostly on the left. Overexposure will see them weighted towards the right. This is helpful to know when tackling monochrome photography, as seeing where your pixels lie will tell you just how black and white your image's tones will be. Of course, it may be possible to fix these things in your image-editing software, but nothing beats getting it right first time.

YOUR SUBJECT

Perhaps the first thing that you should ask yourself is whether your subject will really benefit from being shot in monochrome. What will those extremes of tonal contrast bring out in an image? As we've said, black & white can be a great way of drawing attention to a subject and exploring the nature of the light in a particular scene. But also bear in mind that this round allows you to tone your images, which brings in the possibilities of cyanotype and sepia style imagery. Toning is still a hugely popular craft, so it is a technique worth exploring. You never know – it could bring out the hidden character of your shot.



© GERHARD PAULY

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APOY Amateur Photographer OF THE YEAR COMPETITION 2012

After you've read the rules, send your entry to:
Life in Monochrome, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 23 NOVEMBER 2012

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Lens

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I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessops Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessops Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessops Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessops Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. 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Wildlife at home

Paul Hobson discusses the virtues of taking wildlife photographs on your own doorstep and reveals how it inspired his new book, ***Wild Derbyshire***

I'VE SAID time and time again that things like safari trips are easy ways to pursue wildlife photography. In many ways, these events often lay things on a plate – all you have to do is turn up and start shooting. The upside is that you get lots of high-quality images in a short time, often of species that are hard or impossible to find in the UK. A serious downside, however, is that they can fool you into thinking the wild always looks like that. As a result, many wildlife photographers and magazines concentrate

on the big, glamorous, sexy stuff while neglecting the kinds of animals and flora found right in their own back gardens. If I'm being honest, I'm getting a little weary of seeing images of tigers, gorillas and polar bears.

Photographing locally has many advantages, the main one being that you can repeatedly visit your location if you don't get it quite right the first time. Then you can keep revisiting and see something new each time. With repeated visits the ideas flow

Above: A small yet stunning lime-speck pug moth on a birch tree

much better, and you have time to reflect on what you have done and what you can then achieve. You will learn so much more by your own observations, including things you often can't find in a book. When we talk of wild places, we often think of wilderness (vast, massive, remote), yet wild just means wildlife, and that includes your own garden, park, local cemetery, fields, hedges and so on. They are all full of amazing animals and plants.

For my new book, *Wild Derbyshire*, I wanted to show that there are many species that are seriously overlooked in the UK.

Moths are a particularly good example. The UK has thousands of species, many of which are truly stunning and easy to photograph, yet the vast majority have never been seen by 99% of the population.

Photographing in a location you're familiar with also means you can begin experimenting with techniques that perhaps you haven't attempted before. For example, in the book I include an image of some black ants where

I spent a few days perfecting the technique of backlighting and bokeh (where out-of-focus drops of water appeared as huge rings). I had to wait until the sun was setting and the ants were active after a spell of rain. It took a few days before all the elements came together.

With other images I wanted to show seasonality, such as my image of a red grouse in winter (see below). In this image the grouse is feeding on the top of a hawthorn tree. Knowledge of the area helped me to know where to go when the conditions came together in order to get the image I was looking for.

In terms of working locally and with unsung heroes, there can't possibly be a better example than my image of a woodlouse (see right). The woodlouse is one of the most common yet under-photographed animals, and is incredibly important in recycling plant material. By adopting a fresh approach and having time to consider my shots, I could experiment with many approaches, finally ending with the image here.

In any local area, it's crucial not to always focus on the massive things that we all expect, such as mountain hares, grouse and water voles, but to also look at the ignored and overlooked things. These are just as important in running the natural world. Far more things would go wrong if all the woodlice died out. In fact, it would be an ecological catastrophe. Yet we spend millions saving ospreys. These birds look good and are charismatic, but in many ways



Above: Woodlice hold the fabric of the ecosystem together. They are seldom photographed, yet backlit in the evening they resemble mini armadillos

are not quite as important as woodlice.

I wanted the book to be a celebration of Derbyshire's stunning wildlife, but also reflect on any wildlife issues such as the breeding failure of dippers. I work with Natural England, and spent a few weeks helping to put in dipper bird boxes and working with the bird ringers who were colour-ringing adult dippers to help understand the movements of the birds over the seasons. This intimacy with local people allowed an in-depth approach to many small projects. Another example is the work supporting peregrine falcons nesting on Derby Cathedral.

Part of the book consists of interviews with a variety of people who work in the environment, such as farmers, a river bailiff, a gamekeeper, a forester, a wildlife artist and so on. This allows a reflection of how different people interact and support wildlife, often from occupations that you initially wouldn't consider.

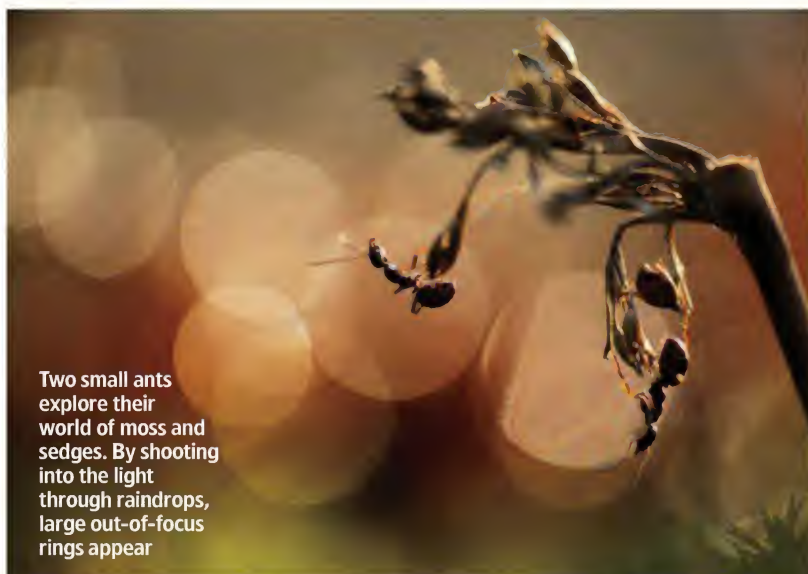
The fact is that the wild is everywhere. Every inch of your back garden, local woodland and park is teeming with life. If you just step outside and look around, you can't fail to be amazed. **AP**



Paul Hobson's new book, *Wild Derbyshire*, is priced £25 and available from his website at www.paulhobson.co.uk



A red grouse feeding on hawthorn berries in winter



Two small ants explore their world of moss and sedges. By shooting into the light through raindrops, large out-of-focus rings appear

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Focal length: 70mm • Exposure: F/8 1/120 sec • ISO100



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Brian Wall Dorset

Having grown up using darkrooms with his father and grandfather, Brian is now a firm digital convert who has embraced what technology can do to enhance an image. 'Lightroom and Photoshop became my darkroom,' he says. 'I have a motto: "The camera is just the beginning."' Brian enjoys the extent of control a computer can give him, and says he is more interested in creating a pleasing and interesting image than an accurate record of what he sees. 'I love the ability to represent a subject on my own terms,' he says. To see more images from Brian, visit www.500px.com/photomanbrian.

Zebra

1 The animal's eye has produced an intriguing spot colour effect in this image
Canon EOS 7D, 70-300mm,
1/500sec at f/5.6, ISO 200

Wild horses grazing

2 Brian's aim was to convey a sense of calm and quiet in this sunset image
Canon EOS 7D, 70-300mm,
1/60sec at f/6.3, ISO 800, tripod

Chimpanzee

3 The low saturation gives minimal colour, which adds to the forlorn feel of this image
Nikon D7000, 70-200mm, 1/20sec at f/5.6, ISO 3200

Waymarker post

1 The depth of field used here allows for expert capture of the subject and background

Nikon D300, 12-24mm, 1/20sec at f/11, ISO 100

Autumn colours

2 Jerome has captured a breadth of seasonal hues in this lush image

Nikon D300, 12-24mm, 1.3secs at f/11, ISO 125

Windrush Valley at dawn

3 Jerome chose a great viewpoint that allows the viewer's eye to explore the layers of this image

Nikon D300, 70-300mm, 1/13sec at f/11, ISO 200



Jerome Murray Coventry

Largely self-taught photographer Jerome has graced the pages of AP's *Reader Spotlight* on more than one occasion in recent years. Although he specialises in the superb landscapes on show here, he has also discovered a new interest in wildlife photography. 'I am starting to find the balance between the two fields,' he says. To see more images from Jerome, visit his website at www.countyimages.co.uk.

4



Sunrise along the River Windrush

4 The well-chosen exposure captures the light and details of this image perfectly
Nikon D300, 12-24mm,
1/20sec at f/16, ISO 200

EDITOR'S CHOICE

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This is one of those fantastic moments that make you glad you got up and glad you are a photographer. I love the way the sun hovers above the tops of the trees and the way it lights up the morning mist. Jerome's upright framing and low vantage point create depth and layers of well-placed interest –
Damien Demolder, Editor



Diana Lemieux USA

While Diana has always been interested in images and films, it wasn't until she was 28 that she picked up a camera for herself. Self-portrait was Diana's first love, but in the past year she has started working with models in fine art and fashion. 'Photography is just so magical to me,' she says. 'Creating a story makes me feel alive.' To see more from Diana visit www.dianalemieux.com.

In the waterfall

1 The beautifully clear water helps bring out the greens and reds in this image of reflection
Olympus Pen E-P2, 50mm, 1/400sec at f/3.5, ISO 200

Death Valley

2 The composition of this shot gives it a feeling of travel, while the wide angle implies isolation
Olympus E-500, 14-45mm, 1/800sec at f/5, ISO 320

Flying

3 Here, Diana successfully achieves a surreal 'flying' effect with this young model
Olympus Pen E-P2, 17mm, 1/13sec at f/2.8, ISO 200, tripod, remote

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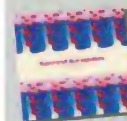
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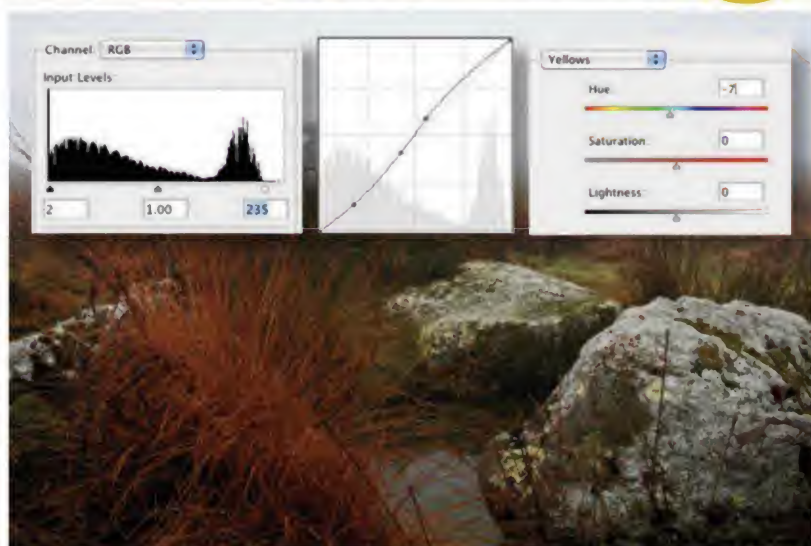
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AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder



Cornish Mist Don McCulloch

Canon EOS 400D, 24-60mm, 1/45sec at f/5.6, ISO 100, tripod

SHOOTING in the mist isn't an easy thing to do, especially in the country during the day. The inherent low contrast makes it difficult to define detail, and the overlaying greyness often fools white-balance systems into creating cooler green/cyan hues than are necessary. I was shooting in the mist at dawn recently in London, but with the street lights and the bold colours of brake lights, traffic lights and building neons, the pictures were filled with colour and contrast. With one large flat and colourless light, Don has to work much harder than I did.

Don's shot needs some light colour correction, but I have to deal with the contrast first, as usually boosting contrast increases colour saturation as well. I used Levels to reset the black and white tonal points in the image, and then applied a moderate curve in the centre of the graph to inject a little contrast in to the midtones.

The colour was dealt with using a shift to the hues of the yellows. Often what we identify as green in a landscape scene is actually yellow, so if you are struggling to get your grass right, try working on the yellows. Here I've added



warmth and then in the master channel I increased overall saturation slightly.

Don's composition leaves the subject a bit small in the frame, and there is lots of space either side. I've tried three different crops to tidy things up and to create a bit more impact. I'm not sure which I prefer, but each has had more work with the Burn tool to darken shadow areas around the edges.

You've tackled a difficult subject well, Don, so you win my picture of the week.



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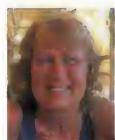
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Motorola RAZR i £344.99 SIM free (www.expansys.com). Also available on contract

www.motorola.com

THE MOTOROLA RAZR i smartphone features a bright 4.3in AMOLED touch display and is constructed to a high standard, with weather-resistant build and Kevlar rear panel. In use, the phone has some neat tricks to aid the handling of its 8-million-pixel (3264x2448) camera. Not least of these is a shortcut to the camera menu from standby, achieved by pressing the shutter button on the side of the unit – a control that can be deactivated. In the camera menu there is a button to switch between the rear and the 0.3-million-pixel front camera. A menu bar contains options for colour modes, flash settings, four scene modes, brightness with $\pm 2\text{EV}$ range and four shooting modes. The latter includes timer, multi-shot, 10-frame burst over 1sec and HDR.

The phone operates rapidly on the Android 4 (Ice Cream Sandwich) platform using a 2GHz Intel Processor, and a vast number of picture effects and shooting modes are available through apps in the Google Play store. It is possible to get some great results straight from the camera in good light, especially using the HDR mode. In low-contrast light without using the built-in flash, noise is obvious, but no worse than older, similar smartphones.

Tim Coleman



Amateur Photographer
A camera phone with speedy and intuitive operation



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Olympus 15mm f/8 Body Cap lens £60

www.olympus.co.uk

THE new Olympus 15mm (300mm equivalent) f/8 lens is just 9mm thick, the same thickness as a body cap, hence its name. It has a fixed f/8 aperture and focus settings of 30cm or infinity.

The idea is that this lens can be kept on the camera at all times when in storage, and with little in terms of adjustments it is always ready for a point-and-shoot snapshot, in much the same way as mobile phone cameras are used.

I found the lens to be really great and enjoyable to use in social surroundings. Don't get me wrong, you aren't going to be taking award-winning landscape or wildlife images with it, as although centre resolution is good it is a little blurred at the edges. However, to have it always on the camera affords the potential for some great documentary shots. Even better is that I found I could fit the camera and body-cap lens in a suit jacket pocket, so it is a really good portable solution.

Richard Sibley

Amateur Photographer
A great simple idea for MFT cameras



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot G15

We test Canon's latest PowerShot model, with 12.1 million pixels, Digic 5 processor, 28-140mm (35mm equivalent) 5x zoom and full HD video.

AP 10 November

Nikon Coolpix S800c

The firm's latest 16-million-pixel compact camera comes equipped with the Android operating system.

AP 10 November

Panasonic Lumix DMC-GH3

The company's flagship compact system camera features a refined sensor, 1.74-million-dot OLED EVF and comprehensive video capture functions.

AP 17 November

Olympus XZ-2

We test this new 12.1-million-pixel advanced compact Olympus.

AP 17 November

Fast-aperture, high-end compact cameras

We round up six of the best such models, including the Nikon Coolpix P7700 and Sony Cyber-shot DSC-RX100.

AP 24 November

SIGMA

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Sigma created the world's first ultra-wide-angle lens, the 21-35mm F3.5-4, back in 1979. Things have moved on a lot since then. Designed for both full frame and APS-C SLRs, this ultra wide-angle zoom lens features the latest optical technology and provides excellent performance. FLD glass, which has performance equal to fluorite, and SLD glass provide excellent correction of colour aberration. Aspherical lenses give advanced performance with a compact and light-weight construction and ensure high image quality throughout the entire zoom range. The Super Multi-Layer Coating reduces flare and ghosting and incorporation of HSM ensures quiet and high speed autofocus as well as full-time manual focus capability.



Upgrading to full frame

More people will be able to benefit from the compact and 'affordable' full-frame cameras released this year, but is this really the best way to go? **Tim Coleman** compares Nikon's 'consumer-level' **D600** against the next model up, the pixel powerhouse that is the **D800**

IT HAS been ten years since the first full-frame DSLR was launched in the form of the 11.4-million-pixel Canon EOS-1Ds. This camera was aimed squarely at professionals and came with a price tag of around £8,000. Now, a decade later, manufacturers are targeting their full-frame models at a wider audience.

Nikon's latest 'affordable' option is the D600. This model has been positioned in the company's 'consumer' range, with a suggested retail price of under £2,000 and a street price that is likely to settle nearer to £1,500. It is the most lightweight and compact full-frame DSLR yet from

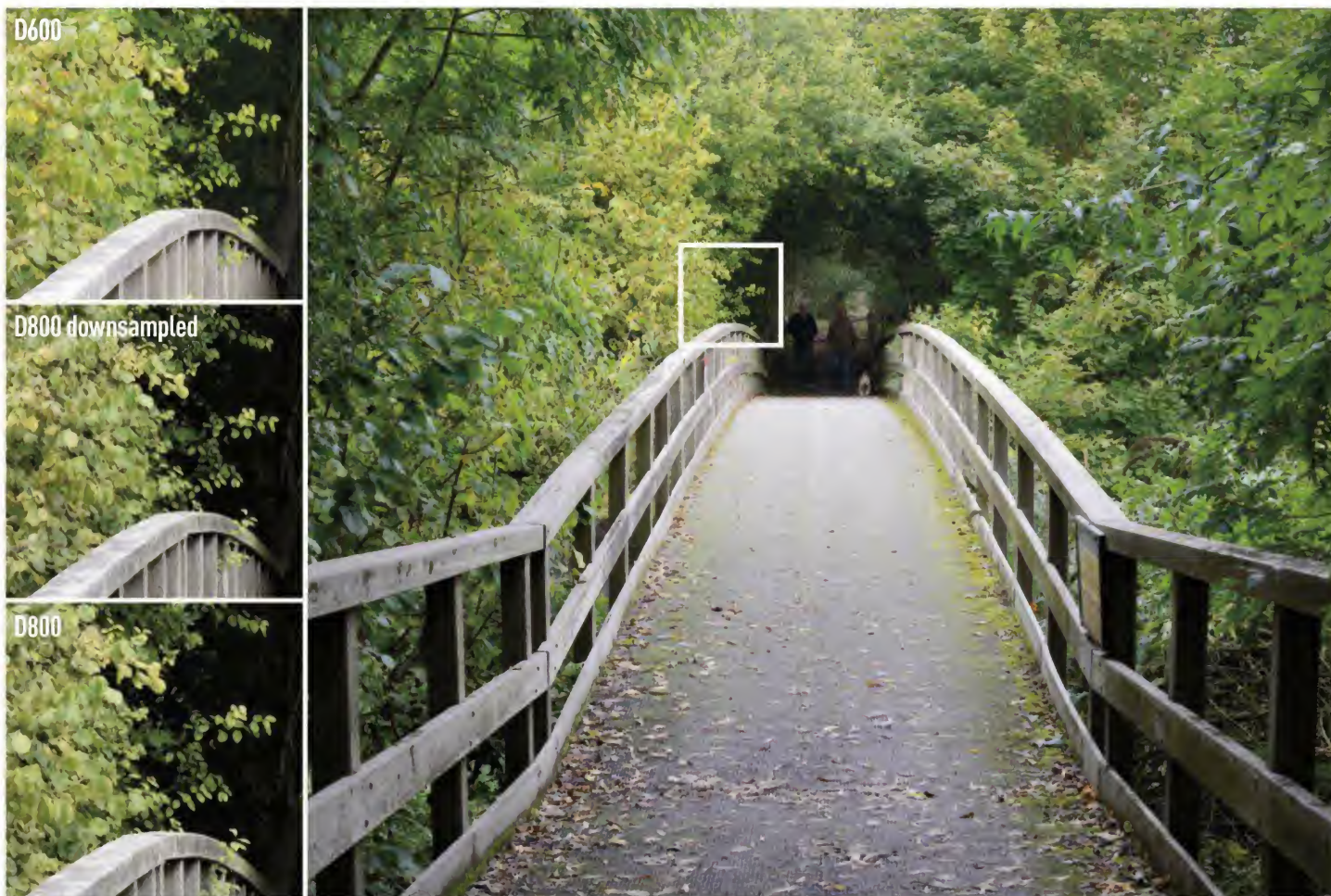
Nikon, and may attract professionals who want a small back-up model. In fact, the camera's 24.3-million-pixel resolution may even tempt some to 'downgrade'.

A step up from the D600 is the D800, with a SRP of £2,500. This is also a compact-sized full-frame model, but it is in the firm's professional range and has a 36.3-million-pixel resolution. Questions about this model include whether all these pixels are necessary, and what impact the high resolution has on performance in low light. As such, there are suggestions that the D600 is a good compromise.

One thing we can be sure of is that a new

wave of APS-C-format photographers is considering the upgrade to a full-frame digital camera for the first time. With this in mind, I am pitting the Nikon D600 against the D800 with the intention of finding out whether it is worth paying an extra £500 for the 'pro' model. Another way of looking at this is, will opting for the less costly model lead to disappointment? This test will therefore consider the handling of the two cameras and the image quality achievable under various circumstances, including low light. I will also outline the wider considerations when deciding between the two.





KEY FEATURES
In the camera specifications on page 48, the key differences between the D600 and D800 are highlighted in bold type. Like the flagship Nikon D3X – a camera that still costs over £5,000 – the D600 uses a 24.3-million-pixel sensor. However, the sensors are different, with the D600 using a revised version that is also found in the new Sony Alpha 99. The D800 exceeds this pixel count by some margin, with 36.3 million pixels.

A single full-resolution raw file from the D800 takes up approximately 55MB on the hard drive, compared to around 37MB from the D600. When reproduced at a print resolution of 300ppi, prints are sized at 24.5x16.4in (D800) and 20x13.4in (D600). Each camera has large, medium and small image-size options, with the medium setting resolution at 20.3 million (D800) and 13.6 million (D600) pixels. For those who find the D800 a little greedy on memory, the medium file size is a good option and not far off the D600's large files.

Sensors aside, there are several other noticeable differences between the cameras, many of which have been 'borrowed' from another model in the Nikon range. The D600 shares a number of features with the consumer-level D7000, while the D800 takes many from the professional D4. For example, the D800 uses the company's flagship 91,200-dot RGB metering sensor, while the D600 uses

the 2016-segment version. Also, the D800 features a 51-point AF system, of which 15 points are the more sensitive cross-type, compared to the 39-point system (with nine cross-types) in the D600.

For all their differences, there are many similarities between the D600 and D800. The video recording is nigh on the same, as is the ISO 100-25,600 sensitivity range, 3.2in LCD screen with ambient brightness sensor and viewfinder with 100% coverage and 0.7x magnification.

IN USE

For those familiar with the APS-C-format D7000, it will soon become clear why the D600 has been placed in the same 'consumer' category as this camera. Along with some shared features, the D600 and D7000 have a similar build quality and button layout. Likewise, the layout of the D800 will immediately be familiar to users of the professional-level D300, D300S, D3 and D4 models. Top-end consumer cameras in the Nikon range are partly constructed of magnesium alloy (the top and rear panels), while the professional models

This landscape was taken on an overcast day at ISO 1250 in order to get a shutter speed fast enough for a blur-free image. Detail from the D800 is superior, and when a full-resolution file is downsampled to the same size as the D600 image, the presence of luminance noise is similar in both pictures

are full magnesium alloy with a metal chassis.

At the time of its release in September, the D600 was claimed to be the smallest and lightest full-frame DSLR available, being only slightly bigger than the D7000. It has since been surpassed by the Canon EOS 6D, but the D600 is still noticeably lighter than the D800, at 760g body only compared to 900g. The main difference in dimensions is height, with the D800 around 10mm taller. In practice, the lighter D600 is easier to carry on a day's shooting, but this is a subtle difference. The height affects the balance of the camera and how good a grip one can get. I prefer the extra depth of the D800, especially when using large lenses, but both cameras are comfortable in the hand.

Notable differences in the button layout are as follows: only the D800 has a dedicated AF-on button; the D800's shooting modes are accessed via the mode button, whereas the D600 uses one of a two-tier dial; the D800 has a metering mode switch while the D600 has a button and dial set-up for metering; the D600 uses twin SD card slots, while the D800 uses a single SD card and a CompactFlash card.

Nikon has made some curious choices in the design of the D600. For example, it has a maximum shutter speed of 1/4000sec, which is bettered by the 1/8000sec of the D7000. Also, the D600 does not include a PC sync socket, and its maximum 1/200sec flash sync speed could be a dealbreaker for regular users of external flash units.

'Along with some shared features, the D600 and D7000 have a similar build quality and button layout'

There has been much talk about how photographers need to be careful when shooting with the D800, because its large number of pixels 'show up' the flaws in image capture, such as camera shake or the limited quality of consumer-level lenses, more clearly. Such comparisons are usually based on viewing images at 100%, where of course the D800's files are much bigger than those in a camera like the D600. View an image from both cameras at the same size, and the presence of any camera shake is similar. However, for full-resolution D800 images, one does need to be mindful of keeping the camera steady, but this is a good practice anyway.

IMAGE QUALITY

With a higher pixel count and image size, it is hardly surprising that our resolution charts show the D800 to be better at resolving detail. The 36.3-million-pixel-resolution sensor can resolve virtually to the end of our chart at ISO 100, while the 24.3-million-pixel D600 reaches the 32 marker. Even at the higher ISO settings, the D800 still resolves more detail.

Those who print no larger than the 100%, 20x13.4in size of the D600 will have little use for the impressive performance of the D800. However, anyone who likes the idea of printing at A2 and larger should use the D800 because 'upscaling' images from the D600 has a more notable negative effect on the final print quality.

'At the time of its release in September, the D600 was claimed to be the smallest and lightest full-frame DSLR available'

Both cameras have efficient sensors at 56% (D800) and 53% (D600) quantum efficiency (data from www.sensorinfo.info), which means they are more efficient at gathering light than Nikon's flagship D3X. This is despite the fact that the D800 has more pixels, and therefore more photosites, than the D3X.

When identical images are placed side by side and viewed at 100%, the presence of noise is apparent in images taken with the D800 at ISO 400. It is more obvious by ISO 1600 and incrementally greater at each ISO setting. This is because the D800 has a higher pixel density and the 100% 'pull-up' is larger (covering less of the frame).

However, the flip side is that the D800 has more detail. Reduce the size of the D800 image to that of the D600 using Photoshop's bicubic sharper algorithm and the noise artefacts become less obvious, although the D600 still has the slight edge in controlling noise. In short, make the D800 image smaller and the noise artefacts get smaller, so when pictures from both cameras are compared the difference is not great enough to choose the D600 on these grounds.

DYNAMIC RANGE

The D800 has the edge in the measured dynamic range test results at ISO 100, with a dynamic range of 14EV compared to the 13.4EV of the D600 (data from www.sensorinfo.info). At every other ISO setting the D600 performs a little better, but the difference between the cameras is no more than 0.4EV at any setting. In real-world situations, these differences are minimal and one would be hard-pressed to pick out an image from one camera over the other for its dynamic range. Ultimately, the numbers are higher than the competition, and a good level of detail is maintained in high-contrast scenes, such as a white overcast sky. Both cameras offer an HDR mode to extend the dynamic range, too. When both cameras are compared, though, there is little to choose between the cameras.

METERING SYSTEMS

There are some situations in which the D800's new 91,200-dot RGB metering sensor has a distinct advantage. For example, when the sensor judges a person to be in the frame through face detection, it can adjust the exposure correctly to the face, which is handy for a backlit portrait. Use the D600 and one has to fiddle around with spot AF (the metering system of the D600 can be linked to the AF point) or exposure compensation. Also, the D800's metering sensor measures white balance, which can make

UPGRADING FROM AN APS-C MODEL

ALTHOUGH the button layouts of the D800 and D600 are similar to other respective professional- and consumer-level Nikon products, this should not deter anyone from switching from one level to the other. I suspect each user could quickly adjust to the set-up of the other model. Those 'downgrading' from pro cameras such as the D3 models should note that the compact size of the D600 may not feel well balanced with heavy pro-level lenses. In fact, the D600 is primarily available as a kit with the new lightweight 24-85mm FX lens. Although the D800 is more compact than other pro models, its extra height makes it more suitable for use with lenses such as the 24-70mm f/2.8. The 70-200mm f/2.8 certainly begins to dwarf the D600.

For those photographers using APS-C-format models who are considering a full-frame camera, the good news is that both the D800 and D600 offer DX crop modes, and full compatibility with the company's DX lenses. The DX crop setting automatically adjusts the format when a DX lens is detected (this can be deactivated). A DX crop

can be achieved on FX lenses, too, which gives the advantage of a 1.5x focal length. In DX mode, the frame coverage is marked out in the viewfinder by a black box, while in live view mode the frame coverage is adjusted automatically.

When set to APS-C format, the D800 has a distinct advantage over the D600 because its files are bigger, at 16 million pixels compared to 10.3 million pixels. In our test of the D800 (AP 28 April), we noted that the pixel pitch of the D800 is roughly equivalent to that of the D7000 and therefore offers similar image quality, while the pixel pitch of the D600 is larger than that of the D90 and D300 models.

Those worried about having to buy expensive



new lenses should know that for the time being they will get more out of their APS-C optics by using a higher-resolution FX camera than their current APS-C model. Professor Bob Newman describes it as getting an immediate upgrade to an entire APS-C (DX) lens collection. However, to get the most out of an excellent camera, it is always beneficial to invest in some full-frame lenses.

Facts & figures



The highlighted sections indicate where the two models differ

NIKON D600

NIKON D800

SRP	£1,950	£2,500
Street price	£1,600	£2,200
Sensor	24.3-million-effective-pixel, FX-format full-frame (35.9 x 24mm) CMOS sensor	36.3-million-effective-pixel, FX-format full-frame (35.9 x 24mm) CMOS sensor
Output size	6080x4028 pixels	7424x4924 pixels
Focal length mag	1x (1.5x in DX-format crop mode)	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F	Nikon F
Max file size	Approx 37MB NEF, 22MB JPEG (high-quality, large)	Approx 55MB NEF, 32MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously	NEF (raw), JPEG, raw+JPEG simultaneously
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter with lifespan of 150,000 actuations	Electronically controlled focal-plane shutter with lifespan of 200,000 actuations
Shutter speeds	30-1/4000sec in 1/3 steps, plus B	30-1/8000sec in 1/3 steps, plus B
Max flash sync	1/200sec	1/250sec
ISO	ISO 100-6400 and Lo1, Hi1, Hi2 (ISO 50-25,600)	ISO 100-6400 and Lo1, Hi1, Hi2 (ISO 50-25,600)
Exposure modes	PASM, 2 custom modes, auto, scene	PASM, 2 custom modes, auto, scene
Metering system	2016-pixel RGB sensor, 3D color matrix metering II, centreweighted, spot	91,000-pixel RGB sensor, 3D matrix metering, centreweighted (adjustable), spot
Exposure comp	±5EV in 1/3 or 1/2EV steps	±5EV in 1/3, 1/2 or 1EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
Drive mode	5.5fps high speed, 1-5fps low speed, single, continuous, self-timer, remote control, quiet, mirror up	4fps high speed, 1-4fps low speed, single, continuous, self-timer, quiet, mirror up
LCD	3.2in TFT with 921,000 dots	3.2in TFT with 921,000 dots
Viewfinder type	Optical pentaprism	Optical pentaprism
Field of view	100% coverage 0.7x magnification (97% for DX)	100% coverage 0.7x magnification (97% for DX)
Dioptr adjustment	Yes (-3 to +1)	Yes (-3 to +1)
Focusing modes	Manual, single-shot AF, continuous AF	Manual, single-shot AF, continuous AF
AF points	39-point (9 cross-type), single-point, dynamic area, 3D tracking, auto area	51 points (15 cross-type), single-point, dynamic area, 3D tracking, auto area
DoF preview	Yes	Yes
Built-in flash	Yes (GN 12m @ ISO 100)	Yes (GN 12m @ ISO 100)
Video	1080p HD (30fps, 25fps, 24fps), 720p MOV (H.264/MPEG-4)	1080p HD (30fps, 25fps, 24fps), 720p MOV (H.264/MPEG-4)
Wi-Fi	Yes, with the WU-1b transmitter	Yes, with the WT-4a transmitter
External mic	Yes (3.5mm)	Yes (3.5mm)
PC socket	No	Yes
Cable release	Optional remote release	Optional remote release
Memory card	Dual SD (UHS-I, SDHC, SDXC)	1x CompactFlash slot compatible with UDMA 7, 1x SD slot
Power	Rechargeable EN-EL15 Li-Ion	Rechargeable EN-EL15 Li-Ion
Connectivity	USB 2.0, HDMI, 3.5mm phones, GPS port	USB 3.0 Hi-Speed, HDMI
Body	Part magnesium alloy (top and back only)	Full magnesium alloy, with all-metal chassis
Weight	850g (with battery and card/s)	1,000g (with battery and card/s)
Dimensions	141 x 113 x 82mm	146 x 123 x 81.5mm

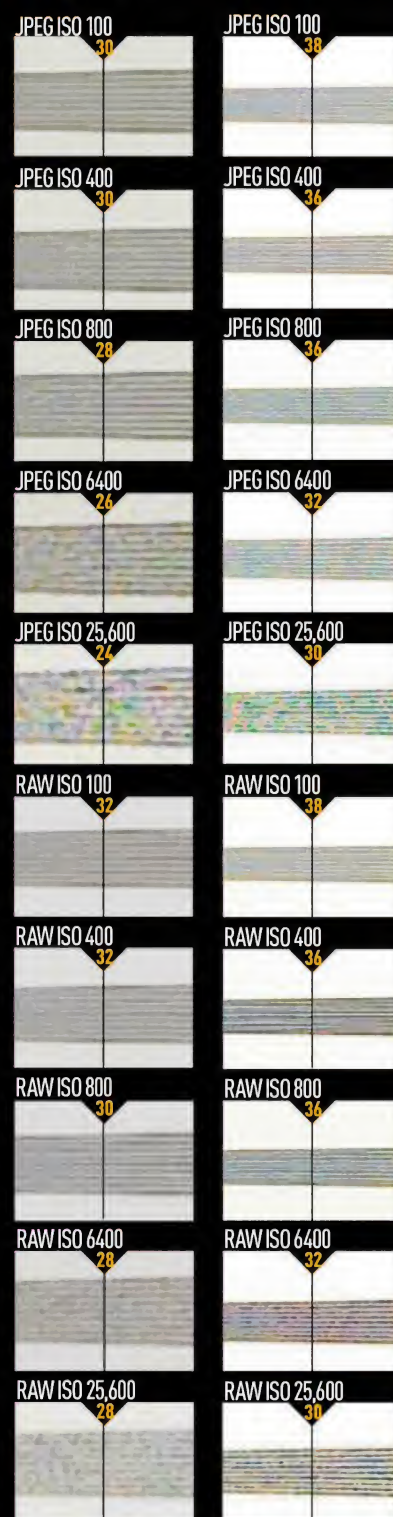
Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR.
Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

NIKON D600

NIKON D800





The dynamic range of the two cameras is practically the same. However, the better metering sensor of the D800 recognises elements in front of the lens, such as a face, and selects a suitable exposure. Here this has improved the colour rendition when using auto white balance



Left: I have downsampled the D800 file to match the D600 file for a fair comparison of shadow noise. Comparing the results, the D600 controls noise a little better, but not by much



a difference when using AWB. Although in general use it is difficult to notice any difference between the two, the D800 does use a better system.

PERFORMANCE

I suspect those looking specifically for a camera to cover action will not consider either camera due to their speed: the D600 shoots at a maximum 5.5fps whereas the D800 shoots at 4fps. However, the D800 uses the same 51-point AF system (15 of which are the sensitive cross-type) as the company's flagship action camera, the D4. It is a system that we rate as among the top two of any on the market. It is a better system than the 39-point (nine cross-type) AF system used in the D600. In general

use, both systems are perfectly capable. The AF points are clustered in the centre of the frame, but those in the D800 cover a larger portion of the frame, which means less recomposing after focusing for subjects towards the edge of the frame.

The AF systems are very fast focusing on stationary subjects in good light, but in low light the D800 is more effective. Incrementally reducing the level of light in our studio shows that the D600 is slower to achieve a successful focus once the light is dimmed below a certain level. Nikon rightfully claims that the 51-point system in the D800 focuses under moonlight, but the D600 struggles under such conditions. For moving subjects, the D800 is more responsive and has the edge. **AP**

Conclusion

MOST photographers will find that the D600 effectively covers their day-to-day needs, and the camera's lightweight body is great for a day's shooting. The extra weight and bulk of the D800 are notable. However, many of Nikon's serious lenses are bulky, and sit well in the hand with this larger camera. Although the button layouts match the respective professional and consumer models in Nikon's range, it does not take long to work around either model. For those who rely on good autofocus, the D800 definitely has the edge, and there are times when its metering system works better, too.

The D800 shouldn't be marked down because it has more pixels. This is because, first, it has a medium image size of 20.3 million pixels, which is perfectly sufficient for most photographers and

less greedy for hard-drive space. Second, having more pixels gives greater scope with which to play – images can be resized to reduce the effect of noise artefacts, and the APS-C crop mode is a solid 16-million-pixel resolution.

As far as image quality is concerned, I cannot see any discernible benefit of the D600 over the D800, with the latter providing greater scope for large-scale reproduction. Those upgrading from the APS-C format should think of either camera as an immediate upgrade to their DX lenses, but both are best served by optics that do them justice.

The D600 is an excellent camera at a very reasonable price. All in all, though, there is plenty to the D800 to merit spending the extra money, if finances allow. Not only does it provide a good path into full-frame by offering a strong APS-C crop mode, but it can also match the image quality of the D600 in virtually all areas, despite its higher pixel density.

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

David Hurn

1934-present

David Hurn's perceptive and beautifully crafted documentary work has made him one of the UK's most important reportage photographers, writes **David Clark**

'LIFE as it unfolds in front of the camera is full of such complexity, wonder and surprise that I find it unnecessary to create new realities,' David Hurn once said. 'There is more pleasure, for me, in things as they are.' These words effectively sum up the approach that Hurn has maintained throughout his 57-year career, one that has seen him shoot everything from fashion, glamour and film stills to documentary work and reportage.

Hurn's fascination with photography began while undergoing army officer training at Sandhurst. His father, a career soldier, had reached the rank of major and Hurn also anticipated a military career. However, soon after beginning his training he began to feel uncomfortable with the Cold War propaganda that was part of military life at the time.

He joined the Sandhurst Camera Club and taught himself photography by taking pictures of other cadets. In 1955, he saw photographs of everyday Russian people in *Picture Post* by Henri Cartier-Bresson. These images, which emphasised the warmth and humanity of ordinary Russians, gave a different view of the 'enemy'. 'What I saw in my viewfinder and in published images made me profoundly pacifist,' he later said.

Hurn resigned from the Army and moved to London, where he got a job selling shirts in Harrods. He soon joined the Reflex photo agency as an assistant and began shooting the early paparazzi-style images of the royal family in which Reflex specialised.

The Hungarian Revolution of 1956 started with mass demonstrations against the Soviet-controlled government. Fascinated by these events, Hurn hitchhiked to Budapest, photographed life in the city during the uprising and the resulting pictures were published in *Life* and *Picture Post*. These pictures represented a turning point in his career.

Back in London, Hurn left Reflex and became a freelance photojournalist,



© JOSEF KOUDELKA/MAGNUM PHOTOS

supplementing his income with glamour shoots. He got to know the filmmaker Ken Russell and appeared in one of his early documentary films for the BBC, *A House in Bayswater* (1960). Hurn is shown talking about his work while photographing a naked girl lying in a bath on a rooftop.

In the film he says, 'The only reason I take pictures of girls is that I have to find some method in which I can earn enough money to live... What I really want to do is to use my camera in the same way as a writer might use a diary. I want to be able to shoot almost by instinct, hoping to bring, in pictures, my own feelings on the event that I see.'

He began shooting a series of documentary projects on subjects such as strippers and drug addicts in London. Many of these photo stories were published in the new Sunday newspaper colour supplements.

He also found work shooting film

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Left: Hurn
photographed
in 1999 by
Josef Koudelka

Jane Fonda
in *Barbarella*,
Rome, 1967



© DAVID HURN/MAGNUM PHOTOS

'I believe that in a society in which every opinion counts, photography has a unique ability to instruct and make alternatives clear'

stills on major productions, including the 1961 epic *El Cid*, the Bond film *From Russia with Love* (1963) and the Beatles' first film *A Hard Day's Night* (1964). The most lucrative of these film-related shoots was *Barbarella* (1968), as Hurn's pictures of a glamorous semi-clad Jane Fonda were published around the world.

In 1965, Hurn became an associate member of Magnum Photos and the following year photographed the aftermath of the Aberfan disaster in South Wales, when a colliery spoil tip collapsed onto a school, killing 116 children and 28 adults. These pictures brought praise from his hero, Henri Cartier-Bresson.

However, Hurn's natural inclination was less focused on hard news stories and more on ordinary people in their everyday lives. Hurn returned to live in Wales in 1972 and began photographing the Welsh, documenting their national culture and traditions with humour and insight.

'I gave myself the task of discovering what was meant by the word culture,' Hurn told me in an interview in 2009. 'My way of doing that involved wandering about photographing things I enjoyed and seeing what it all added up to. I realised I was not the least bit interested in being exotic and charging around the world. I had enough problems trying to discover what Wales was about.'

It was to become a long-term project and work carried on well until the 1990s. The resulting book, *Wales: Land of My Father*, was published in 2000 and it remains his best-known work.

During this period, Hurn also turned

his attention towards helping to develop the next generation of documentary photographers. In 1973, he founded the School of Documentary Photography at Gwent College of Higher Education in Newport and became its director.

His course was practically orientated and focused on the range of skills needed by a documentary photographer, from how to approach and construct a story to analysing potential markets and selling pictures. After 17 years, he retired from full-time teaching in 1990 to return to his own photography.

In 1997, Hurn published *On Being a Photographer: A Practical Guide*, which was written as a dialogue with his long-time friend Bill Jay. He described it as 'a book on how to think and act like a photographer, culled from practical experience and the lives of many fine photographers of the past and present'. It has become regarded as a classic of its kind.

In 2001, Hurn was diagnosed with cancer of the colon, but successfully battled the illness and made a full recovery. He continues to live and work in his beloved Wales and still photographs virtually every day. He still holds the same belief in what photography can achieve as he did when he began his career.

As he wrote in *On Being a Photographer*: 'I believe that in a society in which every individual opinion counts, photography at its best has a unique ability to instruct; to help make alternatives intellectually and emotionally clear; to spotlight foolishness, to bring people together, to break down barriers of prejudice and ignorance and show ideals worth pursuing.' **AP**

Ladies' night in David's local pub in Usk, south-east Wales, 1994

FURTHER INFO

Books: David Hurn's books include *On Being a Photographer* (co-written with Bill Jay, 1997), *Wales: Land of My Father* (2000), *Living in Wales* (2003) and *Writing the Picture* (with poet John Fuller, 2010).

Websites: More of David Hurn's images can be seen on the Magnum website, www.magnumphoto.com. The 1960 documentary film featuring Hurn, *A House in Bayswater*, is available on www.youtube.com. There is also a recently made short documentary film about Hurn's exhibition *Passing Time* on www.vimeo.com.

Biography

1934

Born in Redhill, Surrey, on 21 July and later educated in Wales

1953

Called up for national service in the British Army

1955

Begins officer training at Sandhurst. He soon abandons it and begins his photographic career

1956

Hitchhikes to Budapest to photograph the revolution in Hungary

1961

Spends a year in Spain photographing on the set of the film *El Cid*. It is the first of several movie-set shoots

1964

Hurn shoots movie stills of the Beatles' film *A Hard Day's Night*

1965

Becomes an associate member of Magnum Photos and a full member two years later

1967

Shoots publicity photos of Jane Fonda in the film *Barbarella*

1973

Sets up the School of Documentary Photography in Newport, Wales

1990

Retires from teaching to concentrate on his photographic projects

2000

Publication of his best-known book, *Wales: Land of My Father*

2001

Diagnosed with colon cancer, but makes a full recovery

2010

A career retrospective exhibition, *Passing Time*, is held at Cardiff's Third Floor Gallery

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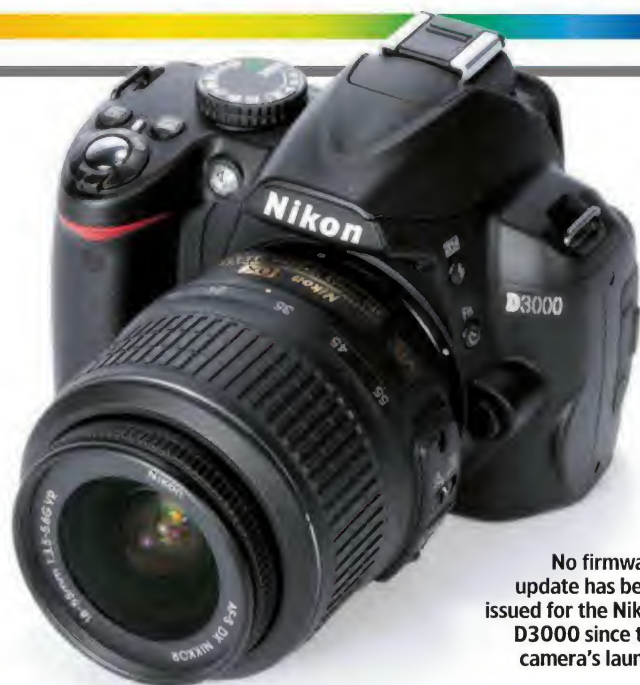
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AskAP

Let the AP team answer your photographic queries



No firmware update has been issued for the Nikon D3000 since the camera's launch

FALSE FIRMWARE UPDATE

Q I recently bought a Nikon D3000 and when exploring the menu found 'Firmware update'. I always thought I needed a computer to update my camera, but I pressed the button and a caption came up that said 'Done'. Can you tell me what updates have been made to the camera and how they will affect the operation of my camera? **G Tait**

A I'm a little confused here, because according to the manual for the D3000 there's a 'Firmware version' option in the camera's set-up menu, but no 'Firmware update' option. The same is true of the D3100 I have in front of me, which was the D3000's successor. However, even if this is an oversight in the manual, I can still guarantee that no changes have been made to your D3000 whatsoever. First, nothing at all would have happened unless you had first downloaded a firmware

update from Nikon's website using your computer, copied this firmware to a memory card and then put the card in your camera and selected an 'Update-firmware' option. Firmware cannot be updated remotely.

Second, this process presupposes that Nikon released a firmware update for the D3000 to start with, which is not the case. No firmware update has been issued for the D3000 since the camera's release, so the firmware that your camera is using is – by default – the latest version. **Chris Gatum**

LENS-CREEP PROBLEM

A With reference to Terry Reddin's problem of zoom lens creep (*Ask AP*, AP 22 September), I too have a Fujifilm X-S1 that is also inclined to lens creep, although it isn't a problem. I assume that Terry has never used a manual

zoom before and doesn't realise that when taking a photograph, he should support the weight of the lens with his left hand, allowing him to zoom and, if in manual focus, to focus as well. With a little practice, he will soon get the hang of it.

John Wilson

Canon's 28-300mm EF f/3.5-5.6L IS USM lens



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FULL-FRAME LENS

Q Does Canon have any plans to announce a 28-300mm f/3.5-f/5.6 zoom lens, similar to the Nikon 28-300mm f/3.5-5.6G ED AF-S VR lens in weight and price, but for a full-frame Canon camera? **Bill Erskine**

A I can assure you that if Canon had plans for such a lens it would be announced on the AP website and in the news pages of the magazine at the earliest opportunity! However, until the company announces it (or, more specifically, if the company announces it), we just don't know, so your guess is as good as ours! It really comes down to whether Canon feels it needs a second 28-300mm full-frame lens in addition to its pro-spec Canon EF 28-300mm f/3.5-5.6L IS USM. We'll just have to wait and see. **Chris Gatum**

PAPER PROFILES

Q I have been using HP's Premium Plus glossy paper for a while and recently bought the new version, which has a heavier weight (300gsm compared to the older paper's 280gsm). The problem is, the results I'm getting are noticeably worse than they were with the older paper. I've tried contacting HP, but to no avail, so can you advise me about what I need to do? **Bob Brierley**

FROM THE AP FORUM

How big an image can be achieved with a Nikon D7000?

Skyehammer asks I have a Nikon D7000 and was wondering what, in the hands of someone who knows what he or she is doing, is the biggest print size that can be achieved from it? I've got a printer that goes up to A4 size, but if I wanted to go up to bigger sizes, what is possible with my D7000? A small amount of noise would be acceptable!

AP GLOSSARY

FIRMWARE

Firmware is essentially the built-in program that controls almost everything in your digital camera, from the displays on the LCD screen on the back through to the AF system and most things in between. Consequently, firmware is found in every digital camera (as well as many other digital devices), and in some ways it can be thought of as your digital camera's 'operating system'.

Just as you can update Windows or Mac OS on your computer, so the vast majority of DSLR cameras and compact system cameras (and some high-end compacts) allow you to update the firmware as well. This effectively means that the manufacturer can 'reprogram' the camera, usually to fine-tune one or more areas of its performance, or to introduce more radical changes to a camera's functionality.

A notable example of the way in which firmware updates can transform a camera was seen when Canon introduced firmware update v2.0.4 for the EOS 5D Mark II in 2010. Designed primarily to broaden the camera's video-shooting potential, this single update saw the EOS 5D Mark II gain a 24fps HD video rate (for a 'ciné' look), manual audio level adjustment, aperture and shutter priority modes (when shooting HD video), a histogram in manual shooting mode (again, when shooting HD video), not to mention other, more subtle tweaks. As a result, the camera's video capabilities improved dramatically, yet it cost nothing to the photographer: all he or she had to do was download and install the free firmware update made available by Canon.

Chris Gatcum

A I think getting the correct printer profile for HP's new paper is almost certainly going to help you here, but I'm afraid you may well struggle to find it. HP's website is not the most intuitive, and its profiles are well hidden. A search for 'premium plus paper profile' drew a blank, as did trawling through the 188 results thrown up by a more general search for 'paper profile'. I've contacted HP via its email support, but they can't tell me if a profile is available without knowing which printer you are using – if you'd like to contact me via AP with that information I can see what I can do.

If a profile is not available for your printer/paper combination, I suggest that it's time to try a different paper. As mentioned in *Ask AP*, AP 20 October, PermaJet offers free profiles to people using its papers (including custom profiles), so perhaps the company's Gloss 271 paper will suit your requirements. Alternatively, I've been very happy with the results I've got with Ilford Galerie Premium Gloss, and free ICC profiles are available for this paper on a wide range of printers, including those from HP.

Chris Gatcum

PhilW replies I think the general answer is, as big as you could ever want. I can't find it now, but on The Luminous Landscape (www.luminous-landscape.com) about five years ago, Michael Reichmann wrote about how he was printing images from his 12-million-pixel Canon EOS 5D at 36in x something or other. With 16 million pixels in your D7000, the world is your oyster. Remember, the bigger the print, the further away it is likely to be viewed from, so don't get bamboozled by the 300dpi rubbish you might read.

LargeFormat replies When PhilW states, 'I think the general answer is, as big as you could ever want', I'd change that to 'as big as you are satisfied with'. I used to shoot with a large-format 4x5 camera because 35mm didn't give me the results I was satisfied with. I now shoot with a 24-million-pixel full-frame camera and if I enlarge to A2 I'm dissatisfied with the prints.

The long and short of it is that I don't agree with PhilW, but you might.

MickLL replies The answer is as simple or as complicated as you want to make it. A lot depends on viewing distance and what you find acceptable: I've seen pictures that friends think are great and I think are truly awful, but neither of us is right or wrong. I've got a huge picture of my grandson on my study wall and from the usual viewing distance (1.5-2 metres) it's fine. It was taken on a 6-million-pixel compact camera. Why don't you get a large print made (it's very cheap these days) and see for yourself?

AlexMonro replies If you really want huge, detailed prints and feel that 16 million pixels isn't enough, then for static subjects such as landscapes you can always try stitching multiple overlapping exposures together.

In next week's AP

On sale Tuesday 6 November

CANON POWERSHOT G15

With so much competition, is Canon's top-of-the-range compact camera still the best around?

We find out



ON TEST

COMPETITION WINNERS

TAKE A VIEW

We reveal the top photographs from this year's Landscape Photographer of the Year competition

ON TEST



NIKON COOLPIX S800c

Is the world's first camera with the Android operating system a gimmick? We put it to the test

MASTERCLASS

Cathal McNaughton shows four AP readers how to capture the essence of a vibrant city

TECHNIQUE

ON TEST

DXO VIEWPOINT

We test DxO's latest software package that corrects perspective and distortions in an image



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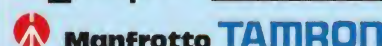
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Olympus Pen E-PM2

With a good number of new features, including a 16.1-million-pixel sensor and a touch-sensitive screen, Olympus's Pen Mini range may have grown up.

Richard Sibley finds out just how good the diminutive **E-PM2** really is

IT MAY seem an obvious statement, but the major selling point of micro four thirds compact system cameras is their size. By using a smaller sensor than APS-C format, not only can the cameras be made smaller, but so can the lenses, making the overall package much more pocket-sized. Leading the way was the Olympus Pen E-PM1 (also known as the Pen Mini). Not much larger than a compact camera, but with a good range of features, the small and slim E-PM1 is a good travel companion, but is a little lacking in terms of advanced control.

Released last month, the new E-PM2 (Pen Mini 2) retains the same-sized body as its predecessor, but has a number of new features that make it more than just a cosmetic makeover. Most notably the camera uses the same sensor as in the Olympus OM-D E-M5, which we found produced excellent images. With the E-PM2 being one of the smallest compact system cameras around, it could prove an interesting option, but does it offer enough control to satisfy the needs of entry-level and advanced photographers?

FEATURES

Perhaps the most significant feature of the Olympus Pen E-PM2 is the four thirds-sized, 16.1-million-pixel, Live MOS sensor. This is a significant upgrade on the 12.1-million-pixel, Live MOS sensor found in the first generation of Pen cameras. The sensitivity range of the E-PM2 has also been increased by 1EV, from ISO 200-12,800 in its predecessor, to ISO 200-25,600. However, the processing engine remains the same TruePic VI system used in the previous generation of Olympus micro four thirds models and the more recent OM-D E-M5. No doubt the system has undergone some tweaks to help tackle the data from the new 16.1-million-pixel sensor.

Don't be fooled by the size and looks of the E-PM2. Like its predecessors in the Pen range, it has a full range of features for advanced photographers. The camera shoots both JPEG and raw images, with a full range of manual-exposure modes. Exposure compensation and bracketing are available, as are HDR and ISO bracketing.

Another new feature inherited from the

OM-D E-M5 is the new live bulb shooting mode. This allows the photographer to use bulb mode with the rear LCD screen updating the live view image every few seconds to show the current exposure. This takes much of the guesswork out of long exposures. Although it is quite a creative, specialist mode, it is fun to experiment with, and it is a credit to Olympus that it has been included in what is its entry-level CSC.

With Wi-Fi connectivity as one of the must-have features this year, it is no surprise to see it included on the E-PM2. Sadly, however, it isn't built into the camera, although in-camera compatibility is possible with both Eye-Fi and Toshiba Flash Air cards. These will allow images to be transferred from the camera to a laptop computer, smartphone or tablet via the appropriate software or app on the external device.

There are other notable new features and changes to the new camera, but more about these later in the test.

8/10

BUILD AND HANDLING

The body of the E-PM2 has a solid metal construction, which is impressive for an entry-level camera costing around £500 including a 14-42mm f/3.5-5.6 kit lens. The size and shape of the camera's body is largely unchanged since the E-PM1, except for the introduction of a much-needed grip on the front, which enables the right hand to hold the camera more comfortably when shooting.

As expected from an entry-level camera, the button/control arrangement is fairly limited. This is often a problem with the smaller compact system cameras. Thankfully, this new model sees an improvement over the last, with the addition of a new function (Fn) button on the top-plate. This button can be assigned by the user to a particular shooting or exposure function, and I found it relatively straightforward to change any of the most regularly used exposure settings. When using the on-screen menu, options to switch the image style or shooting mode are only a few button presses away.

The 3in screen on the E-PM2

AT A GLANCE

- 16.1-million-pixel, four thirds-sized, Live MOS sensor
- ISO 200-25,600
- Wi-Fi compatible via Eye-Fi or Toshiba Flash Air cards
- 324-zone multi-pattern metering
- Street price around £500 with 14-42mm kit lens

‘The intention is to make sure that a photographer has a discreet camera to get the shot they need’

is now a touchscreen, although it is not essential for use and can be switched on or off. I found that the screen worked well for touch focusing on particular areas, but I still instinctively used the buttons to change menu settings. I found this to be a much more comfortable way of working. However, I'd guess that the touchscreen is included to make the camera more appealing to users of compact cameras and mobile phones. Those more used to a DSLR will probably find they hardly use the touchscreen.

Although Olympus introduced a five-axis, sensor-shift, image-stabilisation system in its OM-D E-M5, the E-PM2 only features the standard Olympus three-axis stabilisation. This should, however, be sufficient for most photographers. That said, there has been one new development – in addition to the built-in stabilisation, users will now be able to make use of the optical stabilisation found in Panasonic micro four thirds lenses. This will be of benefit to some photographers who may find that lens stabilisation is better than in-camera stabilisation when using telephoto lenses. Switching between stabilisation systems is done via the camera's menu.

The camera's start-up time has also been improved to around 0.5secs from switching on to picture-readiness. This improvement complements the new Olympus 15mm f/8 Body Cap lens (see *Testbench*, page 43). At just 9mm thick, the lens is around the same size as a body cap, hence its name. It has a fixed f/8 aperture and focus settings of 30cm or infinity. The idea is that this lens can be kept on the camera at all times when in storage, and with little in terms of adjustments it is always ready to point and shoot, just like a camera phone. The lens was a lot of fun to use in social surroundings, and while it won't produce any award-winning landscapes or wildlife images, it is possible to get some great documentary and candid shots. Even better, I could fit the camera and Body Cap lens in the jacket pocket of a suit, making it a really good portable solution.

8/10

METERING

Overall, the 324-zone multi-pattern metering system of the E-PM2 works well. Faced with high-contrast landscape scenes, I found the system was able to strike a nice balance between burning out some highlight detail and ensuring there was enough detail in shadow areas. One of the advantages of Olympus CSCs is their highlight and shadow spot metering modes. These can be used to retain detail in shadows or highlights and are

Facts & figures



RRP	£499 (with 14-42mm kit lens)
Sensor	16-million-effective-pixel, Live MOS four thirds sensor
Output size	4608 x 3456 pixels
Focal length mag	2x
Lens mount	Micro four thirds mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Computerised focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus 30mins in bulb
Max flash sync	1/250sec (1/4000sec with Super FP mode)
ISO	100-25,600
Exposure modes	i-Auto, PASM plus 25 scene modes
Metering system	324-zone multi-pattern evaluative metering, spot, centreweighted, highlight and shadow spot
Exposure comp	±5EV in 1/3EV steps
White balance	Auto, 7 presets, manual plus custom setting
White balance bracket	Yes, 3 exposures, 2, 4, 6 mired steps
Drive mode	8fps in High Speed mode for 19 raw images, or 27 JPEG images. 3fps in Low Speed with IS on. Single-shot and self-timer
LCD	Fixed 3in touchscreen LCD with 460,000 dots
Viewfinder type	Yes, via accessory port – Olympus EVF2
Focusing modes	Manual, single AF, continuous AF, single AF + MF, AF tracking, touch target and face detection
AF points	35-point on auto, or 800 manual magnified selection
DoF preview	No
Built-in flash	Yes – GN 10m @ ISO 200
Video	Full HD 1920 x 1080 (16:9) 30p, 20Mbps
External mic	Optional via accessory port
Memory card	SD, SDHC, SDXC
Power	Rechargeable BLS-5 Li-Ion battery
Connectivity	USB 2.0, HDMI
Dimensions	109.8 x 64.2 x 33.8mm
Weight	269g (with battery and card)

Olympus, Stock Road, Southend-on-Sea, Essex SS2 5QH.
Tel: 01702 616 333. Website: www.olympus.co.uk

extremely useful in high-contrast situations, when it is necessary to retain detail in one particular area above another.

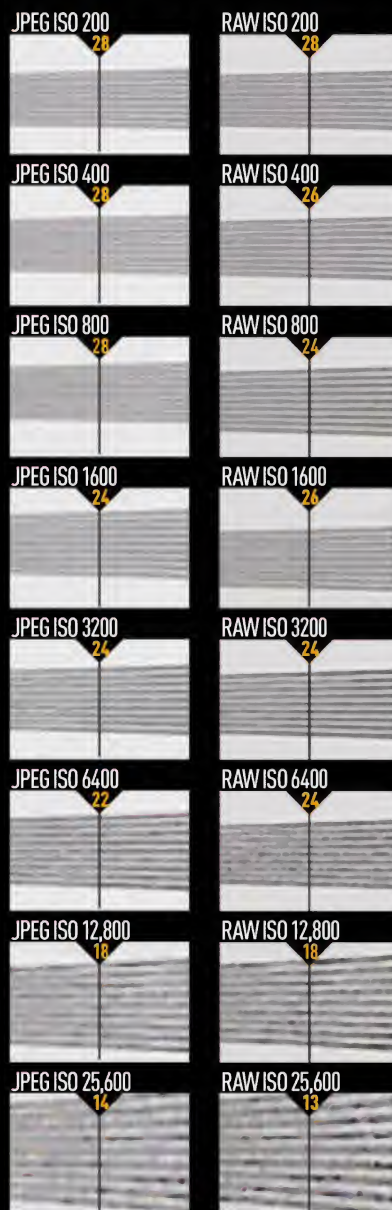
8/10

DYNAMIC RANGE

There is a noticeable improvement in the dynamic range of the E-PM2 compared to the last generation of Olympus micro four thirds cameras. The basic 12.1-million-pixel, four thirds-sized sensor first appeared as far back as 2009 in the Olympus E-30, and although changes have been made in the

RESOLUTION

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



years since, the new 16.1-million-pixel unit has still more current technology to help ensure improved dynamic range and noise reduction. As a result, there is more detail in highlight and shadow areas, and high-contrast images are improved.

7/10

NOISE, RESOLUTION AND SENSITIVITY

While image resolution is good for a camera with 16.1 million pixels, it is noise that has previously been a problem with four thirds

cameras. Overall, the new sensor is a big improvement. Colour noise in JPEG images is kept to an absolute minimum, even at high sensitivities, and is quite easily removed from raw images. Luminance noise is also more subtle, although, as expected, luminance noise reduction does cause a loss of detail at high sensitivities. For most photographers, noise shouldn't be an issue at all.

This is not to say that there isn't noise visible in the usual ISO 200–800 working range of most photographers. Pixel peeping at images with a 100% magnification does occasionally reveal slightly sharpened edges that look like a small amount of luminance noise removal has been applied, along with edge sharpening.

Given that the intention of the E-PM2 is really to make sure that a photographer has a small discreet camera to get the shot they need, rather than worrying about whether they can make billboard-sized enlargements, I wouldn't be overly concerned about the hint of luminance noise or its removal. The sensor is very impressive, and those who were happy with the images from the E-PM1's 12.1-million-pixel sensor will be very pleased with the images from the 16.1-million-pixel E-PM2 unit.

27/30

AUTOFOCUS

For this new model the AF system has been overhauled. It is now faster, and more comparable in speed to the latest Panasonic micro four thirds cameras. The E-PM2 snaps into focus very quickly, and is noticeably faster than its predecessor.

Speed isn't the only improvement here. While there are 35 AF points in automatic modes, there are now up to 800 selectable areas of magnification in manual-focus mode. Pressing a touchscreen button brings up a magnified view of one of these areas to allow for very precise focusing. The system works well, and is simple to

implement and manually focus.

As is now standard, face detection and focus tracking are also available.

8/10

VIEWFINDER, LCD AND VIDEO

As the E-PM2 has the same accessory socket as the previous generation of Pen cameras, the optional electronic viewfinder can be used for those who require a viewfinder. Otherwise, by default, it is the rear 3in widescreen, 460,000-dot screen that is used to view images. This is bright and shows a reasonable level of detail, but it is noticeable that it doesn't have as high a resolution as the 921,000-dot screens found on most DSLRs and some other CSCs. However, once again, for the intended market, it shouldn't present a problem.

Video capture is fairly impressive, with full HD 1920x1080-pixel capture at 30fps, with MPEG4/H.264 compression at a 20Mbps data rate. Audio is captured in stereo using the internal microphone, which has a recording level and wind noise reduction functions.

7/10

WHITE BALANCE AND COLOUR

As with previous Olympus cameras, the E-PM2 features a wealth of different colour styles and art filters. The default colour settings are very good, creating bright, bold and reasonably vivid images, although I found the vivid mode to be a little too punchy, with some colours reaching saturation point. It is possible to tweak all of the default image styles according to personal taste, including adding colour filter effects to the monochrome mode.

The art filters are very quick to access via the image style menu, rather than being tucked away in a different menu



Even in the default setting, colours are bright and punchy

as they were on some previous Pen models. Although these effects may only be of a passing interest to more serious photographers, there are some useful creative effects to be found in-camera, such as the grainy black & white setting, and the rather over-the-top dramatic tone mode.

8/10

Verdict

DON'T be put off or fooled by the rather simplistic menu layout and the art filters, which may not be to everyone's taste. The Olympus Pen E-PM2 is a very capable little camera, and would be ideal for someone looking for a CSC for occasional use alongside a more advanced DSLR. It will be interesting to see how the new Pen E-PL5 (Pen Lite) fares in our test in a few weeks' time, and to see exactly what features it adds to the Olympus Pen range.

Those wanting an experience and image quality more on a par with using a DSLR may be better served by the Sony NEX or Samsung NX ranges, but as far as a small, light CSC is capable of producing good images, you can't go far wrong with the E-PM2.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as an Entry-level CSC Rated Very good										
81%										
FEATURES										
BUILD/HANDLING										
NOISE/RESOLUTION										
DYNAMIC RANGE										
AWB/COLOUR										
METERING										
AUTOFOCUS										
LCD/VIEWFINDER										



The in-camera monochrome shooting mode has a nice level of contrast. It can be adjusted using either the strength setting, or by applying a digital colour filter effect



Leica M-E

Released simultaneously with the Leica M, the **M-E** is pitched as Leica's entry-level rangefinder, but at £3,900 it doesn't come cheap. **Richard Sibley** sees how it fits into the range

WHEN it was launched in 2009, the Leica M9 was an advanced camera. Its 18-million-pixel, full-frame CCD sensor was, at the time, bettered only by a handful of professional DSLR or medium-format models. Aided by its lack of an anti-aliasing filter, the Leica M9 produces sharp images that even now, several years on, can hold their own against all but the latest cameras.

However, certain features of the M9 are now dated. Leica responded with the launch of the Leica M, a 24-million-pixel, full-frame model with a new LCD screen and optional EVF. All these changes are the result of switching from CCD to CMOS sensor technology in the new camera.

At the same time, Leica introduced the M-E. At around £600 cheaper than the M9, the £3,900 M-E sits at the bottom

of Leica's range of M-series rangefinder cameras, below the M, M9 and M9-P, although much of its technology is virtually identical to the latter two cameras.

FEATURES

The truth is that there is very little difference between the M-E and the M9. In fact, all the key features are unashamedly one and the same: the sensor is the same KAF-18500 18-million-pixel, full-frame CCD unit with ISO 80-2500 sensitivity; images can be saved as JPEG files or as the almost universally accepted DNG raw files; and the shutter speed ranges from 1/4000sec to 240secs (in bulb), with a burst rate of 2fps.

There are, in fact, just three differences between the new M-E and the M9. The first is that the new camera has no USB port.

This may seem like an odd decision, but I don't know any photographers who actually use a USB port to transfer their images as most will simply remove the memory card and use a card reader. This has obviously been considered by Leica, because the new top-of-the-range Leica M also lacks a USB port. Its absence on the lower model isn't necessarily a cost-cutting exercise.

The second, and most significant, change is the removal from the M-E of the rangefinder guideline selector switch. On the M9 it is used to select which guidelines are displayed in the rangefinder when different lenses are used. Most modern lenses have a small code that is read optically (not digitally) by modern Leica cameras to automatically change the rangefinder guidelines; on digital cameras this also applies lens data and basic lens corrections to images. Older lenses that have not had this code added will no longer have the guidelines changed automatically in-camera and, as there is no switch, this may be a problem for those with older Leica optics.

This feature has also been removed from the Leica M, although it is less of an issue on this camera because its CMOS sensor means the M has live view and the option for an EVF. This is clearly where Leica is distinguishing the M-E from the M9 and M. Those with older lenses are far better suited to the more premium cameras.

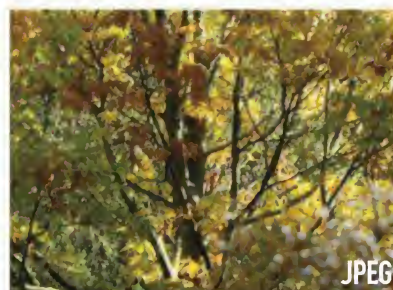
IN USE

Like the M-9, the body of the M-E is magnesium alloy with a brass top-plate. The only difference is the colour change from the steel-grey or black painted finish of the M9 to an anthracite grey paint finish on the M-E. Other than this, plus the USB port and guideline selector switch, the build and handling of each camera is identical, as are the features and image quality.

Having the image quality of the M9 is

AT A GLANCE

- 18-million-pixel, full-frame CCD sensor
- DNG raw files
- 2.5in, 690,000-dot LCD screen
- ISO 80-2500
- 2fps frame rate
- Street price around £3,900

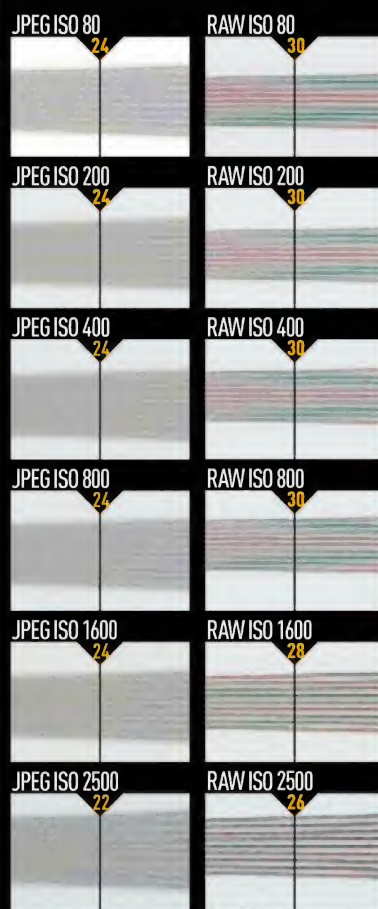




The controls of the M-E are identical to the Leica M9's

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the Leica Summilux-M 50mm f/1.4 Asph lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



no bad thing because there is very little noise at low ISO sensitivities and images are very sharp due to the lack of an anti-aliasing filter. In fact, they look far more detailed than you would expect from an 18-million-pixel sensor.

That said, the specification of the Leica M9 is now looking somewhat dated, and as the M-E has inherited these features, it too is lagging a little behind the times – you only need to look at the difference in specification between the M and the M-E to see this. Perhaps the least impressive part of the M-E's specification is the 2.5in, 230,000-pixel (690,000-dot) LCD screen. This is comparatively small and lacking in detail compared to almost all screens currently found on DSLRs and compact system cameras. The new Leica M, by comparison, features a respectable 3in, 920,000-dot display.

There are a few further differences between the M-E and M9-P. The latter doesn't feature Leica's red-dot logo, instead having 'Leica' engraved on the top-plate. It also has scratch-resistant sapphire covering the LCD screen, whereas the M-E uses toughened glass.

Overall, then, the M-E is virtually identical to the M9. In some respects both cameras fall a little behind the times, but as far as images are concerned, the tried-and-tested 18-million-pixel CCD sensor of the Leica M-E can't be faulted. There are some who may even favour it ahead of the CMOS sensor of the new Leica M. **AP**



As shown in the resolution test images above, there is slightly more detail in raw files

Facts & figures

Price	£3,900 (body only)
Sensor	CCD with 18 million effective pixels
Output size	5216 x 3472 pixels
Focal length mag	1x
Lens mount	Leica M
File size	36MB raw, 5.5MB JPEG on card (approx)
File format	DNG (raw), JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 160-2500 plus ISO 80 'pull' setting
Exposure modes	Manual, aperture priority
Metering system	Centrewighted using three reflective bars on shutter curtains
Exposure comp.	±3EV in 1/3EV steps
White balance	Auto, 7 presets, plus custom
Drive mode	Max 2fps for 8 frames
LCD	2.5in TFT with 230,000 pixels
Viewfinder type	Optical, approximate 28mm field of view, with brightlines
Field of view	Approximate, indicated with brightlines
Focusing modes	Manual focus only
AF points	N/A
DoF preview	N/A
Built-in flash	No
Cable release	No, optional standard remote release
Memory card	SecureDigital/MMC and SDHC
Power	Rechargeable Li-Ion battery
Connectivity	None – no HDMI or USB
Weight	585g (without battery or card)
Dimensions	139 x 80 x 37mm

Leica, 34 Bruton Place, Mayfair, London W1J 6NR.
Tel: 0207 629 1351. uk.leica-camera.com

Conclusion

WITH only a few slight differences between the Leica M9 (and M9-P) and the new M-E, the £600 gulf in price between the cameras does make the M-E seem like more of a bargain. For those with newer lenses, the features lacking in the M-E certainly won't be missed. However, despite the high quality of the build and the images it produces, the camera is left wanting in some areas, notably its LCD screen – £3,900 is still a lot of money for a camera with only a 2.5in display.

If money isn't a concern, the Leica M looks the better option, as it should be for the extra £1,200 that it costs, and we look forward to testing one when it becomes available. However, for those who really want to own a digital Leica rangefinder camera, the M-E is the most affordable option yet, even if the specification is already looking a little dated.

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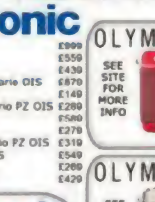
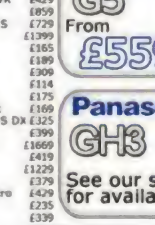
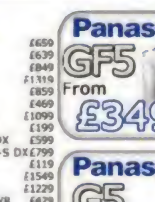
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LEICA 28mm 1:2.8 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,295.00
LEICA 28mm 1:2.8 ELMARIT M BLACK (1809)	MINT BOXED £995.00
LEICA 35mm 1:2.8 SUMMARON WITH SPEEDS M & HOOD	MINT £675.00
LEICA 35mm 1:2.8 SUMMICRON RHOID CHROME	MINT £675.00
LEICA 50mm 1:2.8 COLLAPSIBLE ELMAR	MINT £399.00
LEICA 50mm 1:2.8 ELMARIT M BLACK LATEST B/W HOOD	MINT BOXED £999.00
LEICA 135mm 1:4.5 HECTOR + HOOD M MOUNT	EXC++ £395.00
LEICA 135mm 1:2.8 ELMARIT M FOR MG	MINT £245.00
LEICA 135mm 1:4.5 HECTOR IN KEPPER	EXC++ £199.00
LEICA 90mm 1:4 ELMAR CHROME SCREW	MINT IN KEPPER £159.00
LEICA 135mm 1:4.5 HECTOR + HOOD SCREW	MINT £145.00
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LEICA SP20 FLASH	MINT £79.00
LEICA ERC LEATHER CASE (14505) FOR M6/M6TL/M7	MINT BOXED £99.00
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LEICA R5 BODY BLACK	EXC++ BOXED £239.00
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ANGENIEUX 70 - 200mm 1:3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA MOTORINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT £225.00
CANON 10 x 35 BR COMPACT BINOCULARS	MINT CASED £219.00
MINOK 10 x 25 BR COMPACT BINOCULARS + CASE	NEW £99.00
ZEISS X 25 COMPACT BINOS INDIVIDUAL FOCUSING	EXC++ CASED £195.00

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VOIGTLANDER BESSA R4a 21 25 28 35 50 FRAMES (RARE)	MINT BOXED £465.00
VOIGTLANDER 35mm 1:1.7 ULTRON ASPHERIC	MINT £395.00
VOIGTLANDER 55mm 1:1.4 HELIAR CLASS W/M MOUNT	MINT BOXED AS NEW £475.00
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VOIGTLANDER BESSA SIDE GRP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRP FOR T & R	MINT £11.00
VOIGTLANDER ANGLE FINDER + 15.21 25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1/31.5 M9/M8 etc	MINT £399.00

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BRONICA RF 45mm 1:4 ZENZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA 50mm 1:2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm 1:3.5 ZENZANON PE	MINT BOXED £159.00
BRONICA 150mm 1:3.5 ZENZANON E MC	MINT BOXED £119.00
BRONICA 150mm 1:3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT £299.00
BRONICA ET65S 120 BACK	MINT £79.00
BRONICA ET65S/ET65S POLAROID BACK	MINT BOXED £59.00
BRONICA PLAIN PRISM FOR ET65S/ET65	MINT CASED £69.00
BRONICA ET65S/ET65S SPEEDGRIP	MINT £49.00
BRONICA 50mm 1:3.5 ZENZANON S	EXC++ £119.00
BRONICA 100mm 1:4 MACRO ZENZANON PE	MINT £245.00

BRONICA 150mm 1:3.5 ZENZANON S	MINT £165.00
BRONICA SCA COMPLETE WITH 80mm 1:2.8 S WLF BACK	MINT £299.00
BRONICA SCA + 80mm 1:2.8 S PRISM FOR BACK GRP	MINT £395.00
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BRONICA 110mm 1:4 PS ZENZANON MACRO FOR SQ	MINT CASED £365.00
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MAMIYA 150mm 1:4.5 LENS FOR RZ	MINT £195.00
MAMIYA 150mm 1:3.5 A/F FOR 645 AF	MINT £299.00
MAMIYA 210mm 1:4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm 1:4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT £69.00
MAMIYA RZ 67 PRO B BACK	MINT £79.00
MAMIYA RZ 67 POLAROID BACK	MINT £75.00
MAMIYA 220 BACK FOR RZ 67	MINT £95.00
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CUSTOMER REVIEW: D5100 + 18-55mm VR
 ★★★★★ 'Ideal for holidays, 'versatile'
 Lionheart - Surrey



D7000 From **£699**

D7000 Body RRP £1005.99 **£699**
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CUSTOMER REVIEW: D7000 Body Only
 ★★★★★ 'Nikon D7000 wish I had got one sooner'
 Snarri - Huddersfield

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Sony Cashback* ends 16.01.13



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 †T&Cs apply - See website for details

Panasonic



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NEW! G5 + 14-42mm **£579 Inc £50 Cashback*** **£629**
NEW! G5 + 14-42mm PZ **£649 Inc £80 Cashback*** **£729**
GF5 + 14-42mm **£363 Inc £30 Cashback*** **£393**
GF5 + 14-42mm Power Zoom **£445 Inc £50 Cashback*** **£495**



NEW! GH3 From **£1549**

NEW! GH3 Body Black **£1549**
NEW! GH3 + 14-140mm **£2099**
NEW! GH3 + 12-35mm **£2299**
GX1 + 14-42mm **£379 Inc £50 Cashback*** **£429**
GX1 + 14-42mm PZ **£529 Inc £50 Cashback*** **£579**
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OLYMPUS



OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1149**
 RECOMMENDED LENSES:
NEW! Olympus 12mm **£569**
NEW! Olympus 75mm **£699**
SPECIAL OFFER†
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 †T&Cs apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12.



NEW! E-PL5 From **£599**

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NEW! K-5 II Body **£799**
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X-Pro 1 RRP £1429 **£1179**
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1080p movie mode

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Canon EOS 60D



650D body

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650D + 18-135mm IS STM £945 Inc Cashback* £995

CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ 'fantastic piece of kit'
Sid the piker - Derbyshire

60D

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Canon EOS 7D



7D

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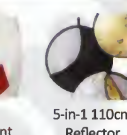
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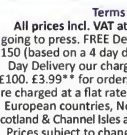
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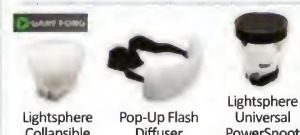
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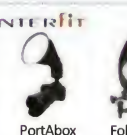
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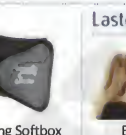
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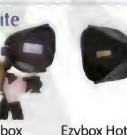
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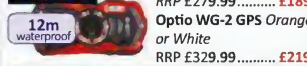
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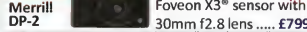
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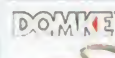
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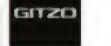
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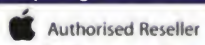
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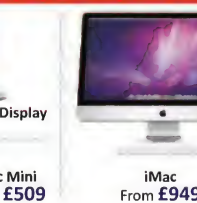
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T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 5.9ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 set of 4	
T1291 Black	£9.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

E&OE. Prices may be subject to change, but hopefully not!



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCI3e Black 26ml	£10.99
BCI6 B/C/M/Y 13ml	£8.99
BCI6 PC/PM/R/G 13ml	£8.99
PGI5 Black 26ml	£11.99
CL18 B/C/M/Y 13ml	£10.99
CL18 PC/PM/R/G 13ml	£10.99
PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PGI9 All colours, 14ml, each	£8.99
PGI29 All colours, 36ml, each	£19.99
PGI520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PGI525 Black 19ml	£9.99
CL1526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-108IN Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Original and Compatible Dell cartridges in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

HP Originals

No.21 Black 5ml	£10.99
No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£9.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS



As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20 BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 sh *10 FREE	£10.99
Smooth Gloss 290g, A4, 100	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 *10 FREE	£10.99
Smooth Pearl 290g, A4, 100	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sh BOGOF	£12.99
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ICC profiles available for all Ilford papers



As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
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Textured Fine Art Parchment 285g, A4, 25	£21.99
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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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MEMORY

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16GB 5MB/s ~~£39.39~~ **£7.99**

Sandisk Ultra C6: 30MB/s

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8GB 30MB/s ~~£27.85~~ **£6.99**
16GB 30MB/s ~~£57.22~~ **£10.99**

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Lexar

Compact Flash: 400X

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Compact Flash: 600X

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Compact Flash

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2GB ~~£8.99~~ **£3.99**
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8GB Class 10 ~~£29.99~~ **£7.99**
16GB Class 10 ~~£49.99~~ **£14.99**

USB Pen Drives

4GB Transcend ~~£41.99~~ **£4.19**
8GB Transcend ~~£19.99~~ **£3.99**
16GB Transcend ~~£34.99~~ **£11.99**

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon **£9.99**
NB-2L/LH for Canon **£9.99**
NB-3L for Canon **£9.99**
NB-4L for Canon **£9.99**

NB-5L for Canon **£9.99**
NB-6L for Canon **£9.99**
NB-7L for Canon **£12.99**
NB-8L for Canon **£9.99**

NB-9L for Canon **£9.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99** **£19.99**

LP-E8 for Canon **£15.99**
LP-E10 for Canon **£12.99**
NP40 for Fuji **£9.99**
NP45 for Fuji **£9.99**

NP50 for Fuji **£9.99**
NP60 for Fuji **£9.99**
NP80 for Fuji **£9.99**
NP95 for Fuji **£9.99**

NP140 for Fuji **£12.99**
NP150 for Fuji **£19.99**
NP200 for Minolta **£9.99**
NP400 for Minolta **£12.99**

EN-EL1 for Nikon **£9.99**
EN-EL2 for Nikon **£9.99**
EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£15.99**

EN-EL5 for Nikon **£9.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**

EN-EL12 for Nikon **£9.99**
EN-EL14 for Nikon **£CALL**
EN-EL15 for Nikon **£CALL**
EN-EL19 for Nikon **£12.99**

Li10B/12B for Olympus **£9.99**
Li40B/42B for Olympus **£9.99**
Li50B for Olympus **£9.99**
BLB-1 for Olympus **£12.99**

BLS-1 for Olympus **£12.99**
CGA-S005 for Panasonic **£9.99**
CGR-S006 for Panasonic **£9.99**
CGA-S007 for Panasonic **£9.99**

BCF10E (V3) for Panasonic **£19.99**
BCG10E (V3) for Panasonic **£19.99**
BLB13 (V3) for Panasonic **£19.99**
BMB9 (V2) for Panasonic **£24.99**

D-Li8 for Pentax **£9.99**
D-Li50 for Pentax **£12.99**
SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**

BG-1 for Sony **£19.99**
NP-FM500H for Sony **£19.99**
NP-FH50 for Sony **£19.99**
NP-FW50 for Sony **£24.99**

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D/60D **£99.99**
For Canon 50D/60D **£99.99**
For Canon 7D **£99.99**
For Canon 30/40/50D **£79.99**

For Canon 60D **£99.99**
For Canon 450D **£69.99**
For Canon 500D **£69.99**
For Canon 550D **£99.99**

For Canon 1000D **£69.99**
For Nikon D40/D60 **£39.99**
For Nikon D80/D90 **£79.99**
For Nikon D7000 **£99.99**

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1) **£1.99**
CR2 Energizer Lithium (1) **£1.99**
2CR5 Energizer Lithium (1) **£3.99**
CRV3 Energizer Lithium (1) **£5.99**
LR44 Energizer Alkaline (2) **£1.99**
CR2025, CR2032 etc **£1.99**

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring **£4.99**
52mm Adapter Ring **£4.99**
55mm Adapter Ring **£4.99**
58mm Adapter Ring **£4.99**
62mm Adapter Ring **£4.99**
67mm Adapter Ring **£4.99**
72mm Adapter Ring **£4.99**
77mm Adapter Ring **£4.99**
82mm Adapter Ring **£4.99**

P-Type Holders

Holder: Standard **£5.99**
Holder: Wide Angle **£6.99**
Hood: Modular **£6.99**

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99 **£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 **£9.99**
ES-7111 Canon 50/1.4 **£9.99**
ET-60 Canon 75-300/4-5.6 **£9.99**
ET-65B Canon 70-300/4-5.6 **£9.99**
ET-67 Canon 100/2.8 Macro **£9.99**
ET-67B Canon 60/2.8 **£9.99**
EW-60C Canon 18-55 IS **£7.99**
EW-73B Canon 18-55 IS **£9.99**
EW-78B Canon 28-135 IS **£9.99**
EW-78D Canon 18-200 IS **£9.99**
EW-78E Canon 18-55 IS **£12.99**
EW-83E Canon 17-40/4.0 **£12.99**
EW-83J Canon 17-55/2.8 **£12.99**
HB-25 Nikon 24-85, 24-120 **£12.99**
HB-37 Nikon 55-200 VR **£7.99**
HB-45 Nikon 18-55 VR **£7.99**
SH-006 Sony 18-70/3.5-5.6 **£9.99**
SH-108 Sony 18-55/3.5-5.6 **£9.99**

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**
55mm Shaped Petal Hood **£6.99**
58mm Shaped Petal Hood **£6.99**
62mm Shaped Petal Hood **£7.99**
67mm Shaped Petal Hood **£7.99**
72mm Shaped Petal Hood **£9.99**
77mm Shaped Petal Hood **£9.99**
82mm Shaped Petal Hood **£11.99**
46mm Rubber Hood **£3.99**
52mm Rubber Hood **£3.99**
55mm Rubber Hood **£3.99**
58mm Rubber Hood **£3.99**
62mm Rubber Hood **£4.99**
67mm Rubber Hood **£4.99**
72mm Rubber Hood **£5.99**
77mm Rubber Hood **£5.99**

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm **£3.99 each**

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze **£6.99**
52mm UV / Haze **£6.99**
55mm UV / Haze **£7.99**
58mm UV / Haze **£8.99**
62mm UV / Haze **£9.99**
67mm UV / Haze **£10.99**
72mm UV / Haze **£11.99**
77mm UV / Haze **£14.99**
82mm UV / Haze **£17.99**
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing **£18.99**
52mm Circular Polarizing **£19.99**
55mm Circular Polarizing **£21.99**
58mm Circular Polarizing **£24.99**
62mm Circular Polarizing **£29.99**
67mm Circular Polarizing **£34.99**
72mm Circular Polarizing **£39.99**
77mm Circular Polarizing **£44.99**
82mm Circular Polarizing **£49.99**
86mm Circular Polarizing **£59.99**

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight **£7.99**
55mm Skylight **£8.99**
58mm Skylight **£9.99**
62mm Skylight **£10.99**
67mm Skylight **£11.99**
72mm Skylight **£13.99**
77mm Skylight **£16.99**

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8 **£11.99**
55mm ND4 / ND8 **£12.99**
58mm ND4 / ND8 **£14.99**
62mm ND4 / ND8 **£17.99**
67mm ND4 / ND8 **£22.99**
72mm ND4 / ND8 **£29.99**
77mm ND4 / ND8 **£34.99**

More sizes in stock, from 37 to 82mm!

Starburst Filters

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Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

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Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

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The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

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Genuine LightCraftWorkshop filters - beware of imitations!

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77mm FaderND MkII **£99.99**

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Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

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190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
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MM294A3 Monopod	MM294A4 Monopod	679B Monopod
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PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
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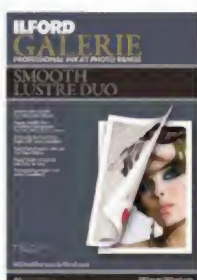
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THE KYOCERA Samurai (also sold as the Yashica Samurai) is rather an odd camera at first glance, and even at second and third glances it looks like a video camera from the turn of the century. The impression goes beyond appearances: it even handles like an old camcorder, being gripped snugly with the right hand to allow access to the main controls for the fingers.

There is no concession to the left-handed user, and I wondered if there was no such thing as a left-handed Samurai, but further research shows that there was. This must have necessitated considerable extra expense and effort on the assembly line, and I wonder at what stage of the design process they realised that they were not catering to the cack-handed (of which, I should point out, I am one). My friend Mr Google tells me that only 2% of Japanese people are left-handed, compared to 10% of the UK population, making the left-hander even less commercially viable.

The strangeness doesn't end once you've accepted that this is a 35mm film camera. Although it's similar in size and weight to many later consumer 35mm SLRs, this is actually a half-frame camera, so it can shoot up to 72 exposures on a 36-exposure cassette. The Samurai is fully automatic, but the specs are comprehensive: it has a 25-75mm autofocus zoom lens, and shutter speeds from 1/500sec right down to 3secs, all controlled by the TTL metering system. It certainly sounds like an SLR, with a definite, yet satisfying mirror slap each time an exposure is made. In burst mode, (about three frames per second), it can sound very indiscreet.

I took the camera to various places, and its ability to take photos in quick succession without having to take it away from the eye to wind on was useful when taking some sequences I'd intended to use for David Hockney-style joiner collages. But, as we will see, they never saw the light of day.

Since January 2010, I've been using a different film camera every week, and I hope it's not tempting fate to say that I've yet to have a complete failure in the 143 weeks to date. The Samurai, however, came pretty close. Perhaps surprisingly, it was



neither me nor the camera that was to blame, but the local supermarket mini-lab, which, until then, had been popping my films in their machine while I did my shopping, and charging me £1 when I called for the developed film half an hour later.

All had gone smoothly for many months (allowing for rather patchy quality control, but for £1 I wasn't complaining), but on this occasion I returned to the desk to be met by a rather sheepish dry-cleaning operative (that was their main job, the developing and printing was a side line), who handed me a mangled, wet, partly developed film, together with a profuse apology and my money back. Something had jammed in the machine and much of the film was undeveloped, although some swathes of unbleached colour negative could be made out.

I took it home and put in some b&w fixer, which was all I had at the time, and was able to scan the extremely dense unbleached negs. The results are what you might call 'interesting'. I later put another film through it, and the results were much better, but in the warts-and-all spirit of my 52 cameras in 52 weeks project, the photo here is one from that first roll, appropriately enough, of a sheep that looks as if it's been taken to the cleaners.

A few months later the mini-lab threw in the towel. Clearly, my £1 per week wasn't enough to justify the overheads. It made me take the plunge and start C-41 (colour negative) processing at home. Although I'd done black & white for years, I'd always been nervous about colour, but it's cheap and simple, and I haven't looked back since. **AP**



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>.

More photos from the Samurai can be seen at www.flickr.com/photos/tony_kemplen/sets/72157623693517952/

Editorial

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For even more new products and special offers, visit www.ParkCameras.com/AP

Nikon D600

Take your photography to another level.

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Weather-sealed to the same degree as the professional Nikon D800 & lightweight, the D600 is the perfect way to capture the full perspective.



**NEW
LOW PRICE**

Body SRP £1,955.99 Lens sold separately

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Start your journey with the innovative EOS 650D, a powerful 18.0 MP camera with DIGIC 5 technology that inspires creativity and lets you capture great photographs & Full HD movies with ease.

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The NX20 Smart Camera's ultra-sensitive 20.3MP APS-C CMOS sensor delivers amazing detail for professional-quality photography.

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Featuring a newly designed, simplified weather-resistant construction, these zoom lenses offer excellent reliability in various outdoor applications especially in rain, fog and mist.



**Save
£80!**

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Nikon D7000 + 18-105mm

Performance concentrated.

Sturdy enough to travel anywhere and powerful enough to handle any situation, the D7000's range of advanced features will satisfy any photographer ready to further their skills.



**IN
STOCK!!**

Only **£859.00**

Pentax K-5 II + 18-55mm WR

Stay obsessed: Great just got better.

The K-5 II's high resolution sensor, highly advanced autofocus system and accurate shake reduction system coupled with its weather sealed coldproof design ensure that this camera is worthy of fixation.



**IN
STOCK!!**

See web for price

SONY

NEX-F3 + 18-55mm (Black)



If you're looking for DSLR-style results with less to carry, the NEX-F3 compact system camera from Sony makes 'big-camera' picture quality refreshingly accessible.

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FUJIFILM

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For the discerning photographer who lets nothing stand in the way of quality, the Fujifilm X-Pro1 offers superb build quality, fast-aperture interchangeable lenses and the look and feel of a modern classic.

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Canon

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The PowerShot S100 uses Canon EOS sensor know-how and the latest DIGIC 5 processor to deliver exceptional images even in low light. With an f/2.0 lens, RAW and GPS this is an expert compact with impact.

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Panasonic

Panasonic Lumix LX5



The DMC-LX5 packages an f/2.0 LEICA DC VARIO-SUMMICRON lens with 24mm wide-angle and 3.8x optical zoom. High sensitivity is made possible by the highly acclaimed 10.1 megapixel CCD found within the LX5.

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PARKCameras



Tel: 01444 23 70 60 | www.ParkCameras.com/AP

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We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

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Nikon 1

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PARKCameras



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EXCEED YOUR VISION

Welcome to our 2012 winter catalogue, which features the best deals around on a wide variety of photographic equipment.

This year has seen many new exciting launches such as the Canon EOS 5D Mark III, Fuji X-E1, Nikon D800/E, Olympus OM-D, Panasonic GH-3, Pentax K-30, Sony RX1 and much more. As well as the rapid advancement in camera technology, convergence continues apace, and you can upload your photos straight to Facebook from the cameras with built in Wi-Fi or even play Angry Birds on the Android cameras – such as the Samsung Galaxy Camera and Nikon S800C. Compact System Cameras (combining the flexibility of an interchangeable lens system with as compact a body as possible) continue to appeal, and now Canon has joined the party too with the EOS M so be sure to visit us in person or online to discover more.

2012 has also been a busy year with the launch of our new website and blog in March. We hope you like the new site and find it easier to navigate with the new filter functionality, coupled with finding lots of interesting articles, tips and tricks on our blog and social media sites.

As well as thousands of great cameras and accessories at great prices to make your Christmas merry, we also offer award winning service and advice, free UK delivery, and a shopping experience to suit your needs - in store, online or on the phone.

Don't forget if you are stuck knowing what to buy your loved one this Christmas then ask about our gift vouchers, and photography training courses which make an ideal Christmas present!



Shop in store or online today

Why Park Cameras?

Park Cameras was established in 1971 in Burgess Hill, West Sussex. For over forty years we have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.

In 2008 we radically altered our business approach, creating a bespoke, purpose - built showroom which successfully married the very latest instore experience with our staff's unrivalled level of photographic knowledge and customer care.

We aim to replicate a consistent, unrivalled level of customer service across our various purchasing platforms ensuring that, no matter what your buying preference happens to be, you can always expect the very highest level of service.

Our promise to our customers is as simple as it is important – at all times we will strive to provide all of our customers with the widest range of choice, supported by the very best customer service, underpinned by exceptional pricing and after sales support. By these standards we hope to be both measured and recognised for across the photographic industry but, most importantly, by our valued customers.

Buyers guide

	Megapixel rating		Image stabilisation		Maximum height
	Screen size (inches)		Zoom		Minimum height
	Continuous shooting (Frames per second)		Memory card type		Closed length
	Live view		Weight		Load capacity
	Video recording quality				

Christmas delivery

We offer an excellent next day delivery from City-link to all of the UK mainland. Just order before 4:30pm and subject to stock availability your item will be with you the very next working day. Please note that your new goodies will need to be signed for, as we don't like to leave them without an owner.

To make sure your items are with you in time for Christmas, the last day to order is Friday 21st December before 3:30pm, for delivery on Monday 24th December. Don't forget that you can also benefit from FREE next day delivery if your order is over £150.

Award winning service

Our customer promise would mean little without the actions to ensure that we proactively work towards achieving it. Pleasingly, over the last few years, Park Cameras has been recognised on several occasions, both by the wider industry and our actual customer base, for award-winning customer service as well as the standard of both our 'high street' and online retail shopping experience. Recent awards are as follows:



Opening times

Thursday 20 th Dec	09:00 - 20:00
Friday 21 st Dec	09:00 - 20:00
Saturday 22 nd Dec	09:00 - 17:30
Sunday 23 rd Dec	11:00 - 16:30
Monday 24 th Dec	09:00 - 17:00
CHRISTMAS DAY	CLOSED
BOXING DAY	CLOSED
Thursday 27 th Dec	09:00 - 19:00
Friday 28 th Dec	09:00 - 17:30
Saturday 29 th Dec	09:00 - 17:30
Sunday 30 th Dec	09:00 - 17:30
Monday 31 st Dec	09:00 - 17:30
NEW YEAR'S DAY	CLOSED
Wednesday 2 nd Dec	10:30 - 16:30

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For full technical details of products featured in this catalogue, visit www.ParkCameras.com/xmas or come into our Showroom and talk to our expert staff.

Terms and Conditions E&OE. All stock subject to availability. Prices correct at time of going to press and many prices must end 31st December 2012. All prices include VAT at 20%. © Park Cameras 2012. Major credit cards accepted.

PARKCameras



Canon EOS 5D Mark III

The EOS 5D Mk III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.



See web for competitive price

Upgrade your kit, by part-exchanging your current gear for the EOS 5D Mk III, in store or on 01444 23 70 80.



Canon LP-E6 battery
Our Price **£69.99**
was £80.99



Canon BG-E11 battery grip
Our Price **£164.50** wbw Canon
was £329.99



Canon Speedlite 600EX-RT
Our Price **£589.99**
was £679.99



Body SRP £2,999.99. Lens sold separately

Even more Canon Digital SLRs

EOS 650D	£539.99
EOS 650D + 18-55 II	£599.99
EOS 650D + 18-55 II + 55-250 II	£803.99
EOS 650D + 40mm	£799.99
EOS 650D + 18-135 IS	£859.00
EOS 60D	£705.00
EOS 60D + 18-135 IS	£879.99
EOS 60D + 17-85 IS	£955.00
EOS 60D + 17-55 IS	£1,474.00
EOS 60D + 17-85 IS + 70-300 IS	£1,329.98
EOS 60Da	£1,049.00
EOS 7D	£1,069.00
EOS 7D + 18-135 IS	See web
EOS 7D + 15-85 IS	£1,559.99
EOS 5D Mark II	See web
EOS 5D II + 24-105 L	See web

Canon EOS 1100D

Advanced, compact and affordable: your first steps into the world of DSLR photography, made simple with Canon EOS 1100D.

Now £295.00



Body SRP £379.00
Lens sold separately

EOS 1100D Variations

Body only	£295.00	EOS 1100D + 18-55 IS II	
EOS 1100D + 18-55 IS II	£354.99	+ 55-250 IS II	£557.99

Canon EOS 600D

With class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal, the EOS 600D lets nothing stand in the way of your photography.

Now £403.00*



Body SRP £595.00
Lens sold separately

EOS 600D Variations

Body only	£403.00*	EOS 600D + 18-55 IS II	
EOS 600D + 18-55 IS II	£459.99*	+ 55-250 IS II	£659.00*

*Price includes £40 cashback which is claimed from Canon UK.

You pay £443.00 and claim £40 back from Canon UK.

Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

*Terms & conditions apply

Canon EOS 6D

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses.

See web for competitive price



Body SRP £1,799.00
Lens sold separately

EOS 6D Variations

Body only	See web	EOS 6D + BG-E13 Grip	See web
EOS 6D + 24-105 L IS	See web	EOS 6D + LP-E6 Batt.	See web

WIN YOUR MONEY BACK!

By pre-ordering the Canon EOS 6D between the 17/09/12 & 31/12/12 inclusive, you will automatically be entered into a prize draw to win your money back by refund of sale price courtesy of Park Cameras Ltd. This Promotion is available for all purchases of the Canon EOS 6D Body only & any available kits. If a kit is purchased to enter the prize draw, the refundable total will be that of the Canon EOS 6D body only price at time of purchase. See our website for full terms & conditions.



Canon Speedlite 430EX II
Now £199.99*
*Price after £20 cashback.



Canon Gadget Bag 300EG
Only £39.99*
*when bought with any Canon Digital SLR



Canon Speedlite 600EX-RT
Now £459.99*
*Price after £40 cashback.



Canon 85mm f/1.8 USM
Now £304.99
was £469.99

Canon EOS-1D X

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond.

Now £5,149.00



Body SRP £5,299.99
Lens sold separately

EOS-1D X Variations

Body only	£5,149.00	EOS-1D X + 600EX-RT	£5,628.99*
EOS-1D X + LP-E4N	£5,278.99*	EOS-1D X + 24-70 L II	£7,398.00*

*Special price on mention of this catalogue.

See website for details on interest free credit.

WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.





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+ 55-200mm VR	£509.98
D3100 + 18-55mm VR	
+ 55-300mm VR	£629.98
D5100 Body Only	£349.99
D5100 + 18-55mm VR	£419.99
D5100 + 18-55mm VR	
+ 55-200mm VR	£589.98
D90 Body	£462.00
D90 + 18-105mm VR	£589.99
D300s	£1,109.00
D3X Body	£4,999.00

CASHBACK Up to **£55 cashback** when purchasing either the D3100 / D5100 / D3200 this Autumn / Winter

Nikon D800

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.



See web for competitive price

Upgrade your kit, by part-exchanging your current gear for the D800, in store or on 01444 23 70 60.



Body SRP £2,599.99. Lens sold separately



Nikon EN-EL15 battery
Our Price **£59.99**
was £70.99



Nikon MB-D12 battery grip
Our Price **£309.99**
was £379.99



Nikon MC-36 remote cord
Our Price **£139.99**
was £161.99

Nikon D3200 - Black

Equipped with a 24.2-megapixel CMOS sensor and Nikon's powerful EXPEED 3 image processing engine, this SLR offers outstanding photos and Full HD D-movies.

Now £354.00*



Also available in Red
*includes cashback

D3200 Variations

Body only Black	£354.00*	Body only Red	£354.00*
D3200 + 18-55 VR Black	£399.99*	D3200 + 18-55 VR Red	£424.00*

*Price includes £45 cashback which is claimed from Nikon UK. You pay £399.00 and claim £45 back from Nikon UK. Terms and conditions apply. Cashback runs between 01.12.12 & 21.01.13.

Nikon D600

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

Now £1,569.99



Body SRP £1,955.99
Lens sold separately

D600 Variations

Body only	£1,569.99	D600 + SB-910 Speedlite	£1,925.98
D600 + Lightroom 4.0	£1,649.98	D600 + 24-85mm ED VR	£1,988.99

*Purchase a Nikon D600 body or kit and receive a **FREE Nikon Crumpler backpack** worth £79.99 - available whilst stocks last



Nikon AF-S 18-300mm f/3.5-5.6G ED VR DX
Incredibly versatile, this lens is perfect for travel

Now £629.00*

was £849.99

*Price includes £70 cashback from Nikon. You pay £699.00 & claim £70 back from Nikon UK.

See pages 9-10 for even more lenses!



Nikon SB-700 Speedlite

Now £219.99*

*Price after £25 cashback.



Nikon SB-910 Speedlite

Now £359.99

was £449.99



Nikon Golla SLR Bag

Now £12.99*

was £40.99

*Special price on mention of this catalogue



Nikon ML-L3 Wireless Remote

Only £19.99

Nikon D7000

Sturdy enough to travel anywhere and powerful enough to handle any situation, its range of advanced features will satisfy any photographer ready to further their skills. If photography is your passion, this is the D-SLR you need.

Now £699.00



Body SRP £1,005.99
Lens sold separately

D7000 Variations

Body Only	£699.00	D7000 + ME-1 Mic.	
D7000 + 18-105 VR	£839.00	+ HDMI Cable	£798.99

*Purchase a Nikon D7000 + 18-105mm VR lens from 15th November 2012 and receive a National Geographic DSLR bag, ML-L3 wireless remote and Explorer neck strap worth £124.99, for only **£49.99** - whilst stocks last.

Nikon D4

The D4 offers a powerful combination of up to 11 fps, a 16.2 megapixel FX-format sensor and phenomenally high ISO. Ready for anything, the D4 has the durability and the versatility to realize every shooting opportunity out there.

See web for competitive price



Body SRP £5,289.99
Lens sold separately

D4 Variations

Body only	See web	D4 + WT-5 Transmitter	See web
D4 + EN-EL18	See web	D4 + AF-S 85mm f/1.8G	See web

Visit us instore or online to see our massive range of bags to protect your Digital SLR, from Lowepro, Tamac and Manfrotto.

GREAT CHRISTMAS GIFT!

Park Cameras
SCHOOL OF PHOTOGRAPHY

Purchase the Nikon D800 or D800E from this catalogue, and receive **20% off** the price of our Introduction to the Nikon D800 / D800E course - held at Park Cameras!

To receive this fabulous discount, simply quote this catalogue when purchasing the Nikon D800 / D800E. For upcoming course dates, visit our website.



Sony Alpha a99

It's enough to please the toughest of photo editors, with results in every frame. A full-frame sensor with Translucent Mirror technology is more of everything, the kind of detail, colour and tone you need for demanding tasks.



See website

Purchase the Sony Alpha a99 with the VG-C99AM grip and receive 2 x NP-FM500H batteries free of charge!



Sony 24-70 f/2.8 Carl Zeiss
Our Price **£1,449.95**
was £1,686.00



Sony 85mm f/1.4 Carl Zeiss*
Our Price **£1,149.00**
was £1,378.80



Sony HVL-F58AM Flashgun
Our Price **£389.00**
was £547.20



Body SRP £2,499.99. Lens sold separately

Even more Digital SLRs

Sony

Alpha a37 + 18-55 **£399.00**

Alpha a37 + 18-55 + 55-200 **£559.00**

Alpha a57 + 18-135 **£789.00**

Sony 35mm f/1.4 G-Series
Very bright, high performance wide angle lens

Special Price

Now only £1,214.00!
was £1,378.80

Sony 75-300 f/4.5-5.6
High quality telephoto zoom lens: ideal for sports/action

Special Price

Now only £139.00!*
was £225.60

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Sony Alpha a65

Explore a new world of artistic possibilities. Now you can create and control extremely high quality still images and Full HD video, with super-fast shooting responses and versatile, easy-to-use creative features.

See website



Body was £798.80
Lens sold separately

a65 Variations

Body only

See Web

a65 + 18-55mm

See Web

Add a FM-500 batt for only £69.99!

Add a V55 monitor for only £239.00!

*Prices include £50 cashback which is claimed from Sony UK.

Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

Sony Alpha a77

Step up to new levels of imaging quality, performance and handling to meet the demands of serious photo enthusiasts. Capture flawless images and Full HD video, with class-leading responsiveness and immense creative control.

From £829.00



Body Was £1,150.80
Lens sold separately

a77 Variations

Body only

£829.00

a77 + 18-135mm

£1,075.00

a77 + VG-C77AM

£1,043.00

a77 + 16-50mm

£1,274.00

Pentax K-30

Thanks to the K-30, for the first time in a long time location doesn't matter. Whether it's a sandy day at the beach or a trek into the wet rainforests of Belize, the K-30 is the ideal DSLR camera to capture your memories regardless of the elements you face.

Now £429.00*



*includes cashback

K-30 Variations

Body only

£429.00*

K-30 + 18-55mm DAL

K-30 + 18-55mm DAL

See Web

+ 55-200mm DAL **See Web**

*Price includes £50 cashback which is claimed from Pentax UK.

You pay £479.00 and claim £50 back from Pentax. Terms and conditions apply. Cashback runs between 01.11.12 & 15.01.13.

Pentax K-5 II

The K-5 II takes greatness to the next level. Its high resolution sensor, highly advanced autofocus system and accurate shake reduction system coupled with its weather sealed coldproof design ensure that this camera is ready for use in any situation.

See website



Body SRP £799.99
Lens sold separately

K-5 II Variations

Body only

See web

K-5 II + 18-135mm WR

See web

K-5 II + 18-55mm WR

See web

K-5 IIs Body only

See web

GREAT CHRISTMAS GIFT!

Park Cameras
SCHOOL OF PHOTOGRAPHY

Purchase any Digital SLR this Christmas, and receive **20% off** our Understanding your Digital SLR Course!

To receive this fabulous discount, simply quote this catalogue when purchasing a Digital SLR. For upcoming course dates, visit www.ParkCameras.com/Training.

Offer ends 24.12.12



WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.



Even more CSCs

Nikon
J2 + 10-30mm **£459.00**
J2 + 10-30mm + 30-110mm **£595.00**
V2 **NEW!** **See web**

Nikon J1 + 10-30mm
Fantastic Clearance Price!

See website!
was £499.99

Panasonic
DMC-GF3 + 14-42mm **£359.99**
DMC-G5 + 14-42mm X **£495.00**
DMC-GH2 + 14-140mm **£869.00**

Panasonic Lumix G3 + 14-42mm
Olympic Kit

Special Price
Now only £299.99!
was £399.99



Now £2,299.00

Upgrade your kit, by part-exchanging your current gear for the GH3, in store or on 01444 23 70 60.



Panasonic BLC12E battery
Our Price **£59.99**



Panasonic BGGH3 batt. grip
Our Price **£299.00**



SanDisk 16GB Ext. HD Video SD
Our Price **£23.99**



Canon EOS M + 18-55mm f/3.5-5.6 IS

An 18-megapixel interchangeable-lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

See web for competitive prices



*£50 cashback available between 18.10.12 & 24.01.13.

FREE FLASH!

Purchase any EOS M kit, and receive a **FREE Canon Speedlite 90EX** worth £119.99! **Hurry!** Offer available whilst stock lasts.



SRP £769.99
Also available in Red, Silver & White

Nikon 1 V1 + 10-30mm f/3.5-5.6 VR

Built from the scratch to offer still image and video recording without compromise, the portable Nikon 1 V1 will propel your photography forward in ways you could never have imagined.

Now £299.99



SRP £779.99

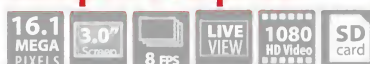
V1 + 10-30mm Variations

V1 + 10-30 + EN-EL15 **£354.99** V1 + 10-30 + 30-110 VR **£494.00**
V1 + 10-30 + CB-N1000 **£329.98** V1 + 10-30 + SB-N5 flash **£418.99**

Olympus E-PL5 + 14-42mm f/3.5-5.6

It might be small on size and weight, but the E-PL5 is certainly big when it comes to image quality (matching the OMD in fact!). As a result, it delivers stills and movies with consistently high resolution, rich gradation, low noise and wide dynamic range.

See web for competitive price



E-PL5 Variations

E-PL5 Kit + PS-BLS5 **See web** E-PL5 Kit + VF-3 **See web**
E-PL5 Kit + FL-14 **See web** E-PL5 Kit + Street case **See web**

*Purchase an Olympus E-PL5 and receive a **FREE 8GB FlashAir** card.

UPGRADE TO TRIPLE KIT FOR £99.00

Purchase the Olympus E-PL5 + 14-42mm, and you can get the Olympus Portrait Zoom Kit consisting of a 40-150mm lens, 8GB card and Olympus Medium Street case for only **£99.00** (normally £349.99!) Purchase this kit with the E-PL5 and you can claim a **FREE 15mm body cap lens** worth £69.99 from Olympus UK! See website for full details.

SanDisk 16GB Extreme HD Video SDHC Card (45MB/s)
Now £23.99

Lenspen DSLR Pro kit
Only £16.29 when bought with any DSLR or CSC

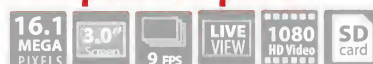
Adobe Photoshop Elements 11
Now £64.99 was £65.92



Olympus OM-D E-M5

Cutting-edge yet nostalgic in appearance, the Olympus E-M5 takes all the past engineering expertise of the Micro Four Thirds standard and overhauls it with enhanced features and innovations on the inside

See web for competitive price



OM-D E-M5 Variations

Body only **See Web** EM5 + 12-50mm + BLN1 battery + HLD-6 batt. grip **See Web**

*Purchase an Olympus OM-D body or 12-50mm kit between 15.10.12 & 31.12.12 and receive a **FREE Olympus 45mm f/1.8 lens** worth £279.99 (SRP). Offer available by redemption. See instore or www.ParkCameras.com/XMAS for details.



Body SRP £999.00
Lens sold separately

Tamrac 3440 Rally Micro Bag

Tamrac's new Rally Micro is a lightweight, compact bag that holds a mirrorless camera with lens attached, an extra lens, a small flash, and accessories without advertising that it's a camera bag.

Now £24.99



SRP £42.99

FUJIFILM**SONY**
make.believe**PENTAX**
A RICOH COMPANY**SAMSUNG****Fujifilm X-E1**

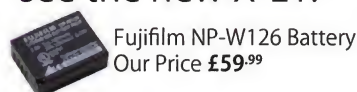
Weighing only 350g, the lightweight, compact body makes the X-E1 the perfect travel companion. With the superb performance of its 18-55mm lens, fleeting moments are framed and focussed in an instant.



Body SRP £749.99. Lens sold separately

See web for competitive price

Visit our showroom and be one of the first in the UK to see the new X-E1!

**Sony NEX-6 + 16-50mm f/3.5-5.6 OSS**Kit Was £830.00
Lens sold separately

Get the DSLR experience in your pocket. The NEX-6 has a large 16.1MP APS-C sensor, as well as DSLR features like an OLED viewfinder and classic controls. What's more, with Wi-Fi you can connect to other devices like a smartphone or tablet, share pictures or download apps.

Now £709.00

NEX-6 Variations

NEX-6 + 16-50mm **£829.00** NEX-6 + 16-50mm + 55-210mm **£1,029.00**

Purchase the any Sony NEX-6 body or kit between 05.11.12 & 31.12.12 and receive a **FREE Fujifilm 32GB Class 10 SDHC card** worth £34.99. Quote this catalogue for to take advantage of this offer.

Pentax Q10 + 5-15mm

Kit SRP £379.99

Portability meets capability with the introduction of the Q10 to the world's smallest & lightest interchangeable lens system. The Q10 will capture detailed, blur & dust free images all while comfortably fitting in your pocket.

See web for competitive price

Q10 Variations

Q10 + 5-15mm **See web** Q10 + 5-15mm + O-VF1 **See web**
Q10 + 5-15 + 15-45mm **See web** Q10 + 5-15mm + 200FG **See web**

Become David Bailey!

To prove that you don't have to be a professional to take great photographs, Samsung have already teamed-up with lots of people called David Bailey. If you want to become an honorary David Bailey, Samsung are offering you the chance to enter a prize draw to receive a Samsung NX1000!



Visit wearedavidbailey.co.uk for details on how to enter the draw!

SAMSUNG**PENTAX**
A RICOH COMPANY**SAMSUNG****Even more CSCs**

Fujifilm
X10 **£319.00**
X100 Silver **£629.00**
X-PRO 1 Body **£1,169.00**

Fujifilm X100 Black Limited Edition

Special Price

Now only £779.00!
was £1,299.99

Sony
NEX-F3 + 18-55mm Black **£349.00**
NEX-5N + 18-55mm Silver **£359.00**
NEX-5R + 18-55mm **£656.00**

**Sony NEX-7**SRP Was £1,000.80
Lens sold separately

Follow your creative passion wherever it leads you. Capture stunning images with the versatility of interchangeable lenses – all without the size and weight of a DSLR.

Now £739.00*

*includes cashback

NEX-7 Variations

Body only **£739.00*** NEX-7 + SEL 16-50mm **£1,188.00***
NEX-7 + 18-55mm **£788.00*** NEX-7 + 18-55mm + LCS-ELC7 leather everready case **£1,072.99***

*Price includes £100 cashback which is claimed from Sony UK. You pay £839.00 and claim £100 back from Sony UK. Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

Samsung NX20 + 18-55mm

Kit SRP £899.99

Take stunning photos and then share them with everyone – wherever and whenever you want. The Samsung NX20 Smart Camera's ultra-sensitive 20.3MP APS-C CMOS sensor delivers amazing detail for professional-quality photography.

Now £699.00*

*includes cashback

NX20 Variations

NX-20 + 18-55mm **£699.00*** NX-20 + 18-55mm + 16GB Ultra SD **£709.00***
NX-20 + 18-55 + NX20 Case **£718.99***

*Price includes £100 cashback which is claimed from Samsung. You pay £799.00 & claim £100 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13. **Free Samsung 7" tablet is claimed from Samsung.

Samsung NX1000 + 20-50mm

Kit SRP £599.99

Take photographs that you'll want to show everyone with a camera that makes sharing fast and easy. The Samsung NX1000 Smart Camera features an ultra-sensitive 20.3MP APS-C CMOS sensor which delivers amazing detail - even in surroundings with low light.

Now £349.00*

*Price include £50 cashback which is claimed from Samsung. You pay £399.00 & claim £50 back from Samsung. Runs until 09.01.13.

Canon EF 100mm f/2.8L Macro IS USM

The EF 100mm f/2.8L IS USM, part of Canon's prestigious L series, and first featuring an Image Stabilizer with angle and shift detection that is highly effective at close focusing distances.

Now £654.00*

*Price includes £55 cashback which is claimed from Canon UK.
You pay £709.00 & claim £55 back from Canon.
Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

14mm f/2.8L II USM	£1,859.99
20mm f/2.8 USM	£419.99
EF-M 22mm f/2.0 STM	£229.99
24mm f/1.4L Mk II USM	£1,299.00
24mm f/2.8	£329.00
24mm f/2.8 IS USM	£669.00
28mm f/1.8 USM	£382.99
28mm f/2.8 IS USM	£599.99
35mm f/1.4L USM	£1,099.99
35mm f/2.0	£216.99
40mm f/2.8 STM	£189.00
50mm f/1.2 L USM	£1,268.00
50mm f/1.4 USM	£285.99
50mm f/1.8 II	£89.99
50mm f/2.5 Macro	£229.00
EF-S 60mm f/2.8 Macro	£349.99
MP-E 65mm f/2.8	£839.99
85mm f/1.2L II USM	£1,699.00



SRP £1,059.99

Canon EF 70-300mm f/4.0-5.6L IS USM

The EF 70-300mm f/4-5.6L IS USM is part of Canon's prestigious L series offering performance excellence with a versatile zoom range and superb image quality in a robust and compact design.

Now £1,009.00*

*Price includes £80 cashback which is claimed from Canon UK.
You pay £1,089.00 & claim £80 back from Canon.
Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

TSE 90mm f/2.8	£1,099.00	28-135mm f/3.5-5.6 USM IS	£372.99
8-15mm f/4L Fisheye USM	£1,094.00	28-300mm f/3.5-5.6L IS USM	£2,099.00
EF-S 10-22mm f/3.5-4.5 USM	£624.00	EF-S 55-250mm f/4-5.6 IS II	£203.00
EF-S 15-85mm f/3.5-5.6 IS USM	£567.00	70-200mm f/2.8L IS II USM	£1,799.00
EF-S 15-85mm IS Unboxed	£549.00	70-200mm f/2.8L USM	£989.00
16-35mm f/2.8L II USM	£1,129.00	70-200mm f/4.0L IS USM	£929.00
17-40mm f/4.0L USM	£608.00	70-200mm f/4.0L USM	£495.00
EF-S 17-55mm f/2.8 IS USM	£769.00	70-300mm f/4.0-5.6 IS USM	£1,374.99
EF-S 17-85mm f/4.0-5.6 IS USM	£324.99	70-300mm f/4.0-5.6L IS USM	£1,089.00
EF-S 17-85mm IS Unboxed	£260.00	70-300mm f/4.5-5.6 DO IS USM	£1,099.00
EF-S 18-55mm f/3.5-5.6 IS II	£132.00	75-300mm f/4.0-5.6 III	£189.00
EF-S 18-55mm IS II Unboxed	£85.00	75-300mm f/4.0-5.6 USM III	£234.99
EF-M 18-55mm f/3.5-5.6 IS STM	£269.99	100-400mm f/4.5-5.6L USM IS	£1,229.00
EF-S 18-135mm f/3.5-5.6 IS STM	£386.00	200-400mm f/4.0L USM IS	TBC
EF-S 18-200mm f/3.5-5.6 IS	£399.00	1.4x III Extender	£395.00
24-70mm f/2.8L II USM	See Web	2x III Extender	£399.00
24-105mm f/4.0L IS USM	£869.00	See our website for money saving offers with filters!	
24-105mm (out of kit)	£729.99		



SRP £1,599.99



This Christmas you can claim between £20 - £160 on selected Canon lenses!
Visit www.ParkCameras.com/XMAS to see the range!
Offer available on selected products and purchases made from 18.10.2012 until 24.01.2013. T&C's apply.

Nikon AF-S 24-70mm f/2.8G ED

Professional, fast aperture, standard zoom lens with SWM for fast and quiet Autofocus. Designed for digital, this lens rivals that of fixed focal length lenses for edge to corner sharpness, and features a Nano Crystal coating to minimize ghost and flare.

Now £1,235.00

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 50mm f/1.8	See web	AF-S 400mm f/2.8G ED VR	£6,659.00
AF-D 14mm f/2.8D	£1,199.99	AF-S 50mm f/1.8G	£165.00	AF-S 500mm f/4G ED VR	£5,975.00
AF-D 16mm f/2.8D Fisheye	£635.00	AF-S 60mm f/2.8G Micro ED	£409.99	AF-S 600mm f/4G ED VR	£7,070.00
AF-D 20mm f/2.8	£470.99	AF-S 85mm f/3.5G DX Micro	£378.99	AF-S 10-24mm f/3.5-4.5G DX	£644.00
AF-D 24mm f/2.8D	£364.00	AF-D 85mm f/1.8D	£299.00	AF-S DX 12-24mm f/4 G IF-ED	£835.00
AF-S 24mm f/1.4G ED	£1,489.00	AF-S 85mm f/1.8G	£379.99	AF-S 14-24mm f/2.8G ED	See web
PC-E 24mm f/3.5D ED	£1,493.99	AF-S 85mm f/1.4G	£1,209.00	AF-S 16-35mm f/4G ED VR	See web
AF-D 28mm f/2.8	£245.99	AF-S 105mm f/2.8G VR IF-ED	£609.00	AF-S 16-85mm f/3.5-5.6G ED VR	£447.99
AF-S 28mm f/1.8G	£578.00	PC-E 85mm f/2.8D ED Micro	£1,339.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-S 35mm f/1.4G	£1,319.99	AF-DC 105mm f/2 Nikkor	£821.99	AF-S 17-55mm f/2.8G IF-ED	£1,049.00
35mm f/2 AF Nikkor D	£262.99	AF-D 135mm f/2.0D	£1,019.00	AF-S 18-55mm f/3.5-5.6G II DX	£127.99
35mm f/1.8 AF-S DX Lens	See web	AF-D 180mm f2.8 IF ED	£709.00	AF-S 18-55mm VR (Unboxed)	£85.00
AF-S 40mm f/2.8G ED DX Micro	£195.00	AF-D 200mm f/4D IF ED	£1,194.00	AF-S 18-105mm f/3.5-5.6G VR	£224.99
PC-E 45mm f/2.8D ED Micro	£1,399.99	AF-S 200mm f/2G ED VR II	£4,139.00	AF-S 18-105mm VR (Whit Box)	£190.00
AF 50mm f/1.4D	£245.99	AF-S 300mm f/2.8G ED VR II	See web	AF-S 18-200mm f/3.5-5.6G VR II	£596.99
AF-S 50mm f/1.4G	£272.99	AF-S 300mm f/4 D IF-ED	£1,046.00	AF-S 18-300mm f/3.5-5.6G VR	See web



SRP £1,565.99

Nikon AF-S 70-300mm f/4.5-5.6G IF ED VR

This lens incorporates Nikon's second-generation vibration reduction system (VR II) that allows flexible hand-held shooting by stabilizing the image to the equivalent extent of using a shutter speed that is four stops faster when compared with a conventional lens.

Now £414.99



SRP £553.99

Sigma 10-20mm f/4-5.6 EX DC HSM

The super wide-angle capability of the 10-20mm zoom makes it a very powerful tool for both indoor and landscape photography. It is specifically designed to optimise results with digital SLR cameras incorporating APS-C size image sensors or smaller.

Now £369.00

SRP £549.99



Purchase Sigma's multi-award winning 10-20mm f/4-5.6 EX DC HSM ultrawide angle lens and claim your FREE 77mm UV DG filter worth over £60!!

Sigma 120-400mm f/4.5-5.6 APO DG OS HSM

This telephoto zoom lens incorporates Sigma's original OS (Optical Stabiliser) system. It offers the equivalent of using a shutter speed approximately 4 stops faster. It also incorporates SLD (Special Low Dispersion) glass, providing excellent correction for chromatic aberration.

Now £649.00

SRP £899.99



Add a Sigma 77mm DG MC UV filter for only £40!!

Tamron 18-270mm f/3.5-6.3 Di-II VC PZD

This lens features a newly developed piezo ultrasonic motor, which ensures a silent, precise and extraordinary fast autofocus. Furthermore the unique (VC) vibration technology was improved to allow for a more compact design.

Now £395.00

SRP £568.20



Add a Hoya 62mm UV filter for only £20!!

Even more Tamron Lenses

60mm f/2 Macro	£353.99
90mm f/2.8 Di Macro VC	See web
10-24mm f/3.5-4.5 Di-II	£368.99
18-200mm f/3.5-6.3 Di-II	£169.00
18-270mm f/3.5-6.3 Di-II VC	£395.00
24-70mm f/2.8 Di VC USD	£859.99
28-75mm f/2.8 XR Di Macro	£357.99
17-50mm f/2.8 XR Di-II VC	£289.99
28-300mm f/3.5-6.3 Di VC LD	£485.99
70-200mm f/2.8 Di VC USD	See Web
70-200mm f/2.8 Di LD Macro	£599.00
70-300mm f/4-5.6 Di Macro	£129.00
200-500mm f/5-6.3 Di LD IF	£869.00
70-300mm f/4-5.6 VC USD	£298.00



Olympus 45mm f/1.8 Micro Four Thirds

Beautifully designed and affordably priced, this lens makes a sensational addition to any enthusiast's camera kit. Thanks to its fast aperture, the high-power prime lens is absolutely ideal for capturing people in portraits shot that really stand out, with beautiful background blur and vivid contrasts.

Now £229.00



Even more Olympus Micro 4/3 Lenses

12mm f/2.0 Silver	£589.00	12-50mm f/3.5-6.3 M.Zuiko Slv	£299.00
12mm f/2.0 Black	£949.00	12-50mm (Unboxed)	£299.00
15mm f/8.0 Black 'Body Cap'	£69.99	14-150mm f/4.0-5.6 ED	£489.00
17mm f/2.8	£229.99	14-150mm (Unboxed)	£429.00
45mm f/1.8	£229.00	14-42mm f/3.5-5.6 II Silver	£239.00
60mm f/2.8 Macro	See web	40-150mm Black	£229.99
75mm f/1.8	See web	40-150mm f/4.0-5.6	£189.99
9-18mm f/4-5.6	£499.00	75-300mm f/4.8-6.7	£599.00

Pentax 35mm f/2.8 Macro Limited

This lens offers a completely new lens coating that provides astoundingly pure image quality. Additional characteristics include a magnification ratio of 1:1, an aluminium lens tube and a built-in extendable lens hood.

Now £429.99



Pentax 55-300mm f/4.0-5.8 ED

A highly efficient zoom lens that covers the short to long telephoto range of 85 to 450mm (35mm equivalent). The exclusive Pentax SP Coating effectively protects its front lens against dirt and contamination. Additionally, the focusing ring permits easy manual focusing.

Now £329.99



Fujifilm XF 35mm f/1.4

With this lens, you are ready to capture the perfect moment as it delivers a natural sense of human vision and distance. In that instant, the lens is your eye and the camera is an extension of your will.

Now £499.00



Fujifilm XF 60mm f/2.4 Macro

With this lens from Fujifilm, distance vanishes and is replaced by vibrant colours, exquisite detail and delicate nuances of light. Bringing you face-to-face with your subject, this lens brings the beauty of the world to you, so you can see it in all its beautiful immediacy.

Now £549.00



Panasonic 25mm f/1.4 Micro Four Thirds

The extraordinary brightness of this lens allows a beautiful soft focus for photo and video to be even more impressive and encourages users not to use the flash even in dimly-lit conditions. Certified with the name of world-renowned LEICA, exceptional high image quality is guaranteed.

Now £439.00



Panasonic 35-100mm f/2.8 O.I.S X

Crystallizing Panasonic's optical technologies, this "X" lens features superb image rendering for lifelike textures, crisp edge-to-edge contrast, a unique Nano Surface Coating for minimal ghost and flare and natural atmospheres with remarkable transparency.

Now £999.00



Even more Panasonic Lenses

8mm f/3.5 Fisheye	£569.00	14-42mm f/3.5-5.6 Mega OIS	£159.99
12.5mm 3D Lens f/12	£199.99	14-42mm OIS (Unboxed)	£80.00
14mm f/2.5 (Unboxed)	£240.00	14-42mm f/3.5-5.6 OIS X	£284.00
14mm f/2.5 ASPH Pancake	£240.00	14-42mm X (Unboxed)	£269.99
20mm f/1.7 ASPH Pancake	£279.99	45-150mm OIS X	£259.00
45mm f/2.8 Leica DG Macro	£556.00	45-175mm f/4.0-5.6 OIS	£319.00
7-14mm f/4.0 ASPH	£999.99	45-200mm f/4.0-5.6 O.I.S	£240.00
12-35mm f/2.8	£849.00	45-200mm (Unboxed)	£209.99
14-140mm f/4-5.8	£553.99	100-300mm f/4-5.6 MEGA OIS	£419.00
14-140mm (Unboxed)	£449.99	VW-CLT1E-H 3D Camcorder	£249.99

Visit us in our showroom in Burgess Hill, West Sussex, and try out a lens on any of your own equipment!

Sony 55-210mm f/4.5-6.3 OSS

This slim, light telephoto lens is ideal for a wide range of shooting applications including sports and nature. It's quiet, responsive autofocus with internal AF mechanism makes this lens ideal for still and HD movie shooting.

Now £189.00* *Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



Sony 70-300mm f/4.5-5.6

A compact zoom lens that brings you closer to action and portrait subjects. This compact, lightweight 4x zoom lens is a great value and an ideal choice for covering outdoor activities and sports action, even in large stadium locations.

Now £189.00* *Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



Don't forget to protect your lens!

Please see website for further savings on lens bundles with protective filters



Even more Compact Cameras

Canon PowerShot SX240 HS	£189 ⁹⁹
Canon PowerShot SX260 HS	£209 ⁰⁰
Fujifilm FinePix F800EXR	£319 ⁹⁹
Fujifilm XF-1	See Web
Nikon Coolpix S01	£139 ⁹⁹
Nikon Coolpix P510	£249 ⁹⁹
Olympus SP-820	£239 ⁰⁰
Olympus TG-1	£239 ⁰⁰
Olympus XZ2	See Web
Panasonic DMC-TZ25	£209 ⁰⁰
Panasonic DMC-TZ30	£239 ⁰⁰
Panasonic DMC-FT4	£239 ⁰⁰
Pentax Optio WG-2	£189 ⁰⁰
Pentax Optio WG-2 GPS	£209 ⁹⁹
Samsung MV800	£119 ⁰⁰
Sony DSC HX10V Black	£219 ⁰⁰
Sony DSC HX20V	
+ Free Sony LCJ-HKB case	£259 ⁰⁰

Canon PowerShot SX50 HS

A powerful 50x ultra zoom for extreme telephoto shots. Intelligent IS counteracts shake and Zoom Framing Assist helps keep subjects in the frame. A premium lens, manual modes and RAW give expert results.



Now £379.99*

*Price includes £50 cashback which is claimed from Canon UK. You pay £429.99 and claim £50 back from Canon. Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

Canon NB-10L battery
Our Price **£65⁰⁰**
was £69.00

Joby Gorillapod Original
Our Price **£14⁹⁵**
was £20.00

SanDisk 16GB Ext. HD Video SD
Our Price **£23⁹⁹**

£50 cashback

NEW!

MIX & MATCH
Buy any 2 products included in Canon's cashback, and get **£25 bonus cashback***

SRP £449.99

*Terms and conditions apply

Nikon Coolpix P7700

SRP £499.99

The bright 7.1x NIKKOR zoom lens with fast f/2.0-4.0 aperture enables vivid images in low light and beautiful background blur when you want to single out subjects.

Now £469.99

Including a Free Nikon 16GB SD card worth £40!



Save £70

Coolpix P7700 Variations

P7700 + Nano V Case	£513 ⁹⁴	P7700 + ME-1 Mic.	£564 ⁹⁸
P7700 + SB-400 flash	£633 ⁹⁸	P7700 + GP-1 GPS Unit	£699 ⁹⁸

Olympus SZ-31MR Super Bundle

Individual SRP £309.46

Brilliant stills, full HD movies and a zoom that goes from "wow, look at this valley" all the way to "oh what a beautiful butterfly!" without you moving.

Now £224.99



Save £84

Bundle includes
Olympus Li-50B batt., Hard Case & SanDisk 8GB Ultra SD Card

Also available Silver

Visit us instore or visit www.ParkCameras.com/XMAS for our latest low price on the SZ-31MR camera only

Panasonic Lumix LX7

SRP £447.60

The DMC-LX7 is equipped with a 24mm ultra wide-angle LEICA DC VARIO-SUMMILUX lens featuring outstanding f/1.4 brightness at wide-end and f/2.3 at tele-end.

See web for competitive price



NEW & IN STOCK

SAVE 10%!

Purchase the Panasonic Lumix LX7, and **save 10%** on the following Panasonic accessories:
• DMW-BCJ13E Battery • DMW-CLX5E Leather Case
• DMW-FL220E Flash • DMW-LWA52E Wide Conversion Lens

Pentax X-5

SRP £229.99
Also available Black

The X-5 features a high-magnification optical 26-times zoom lens offering a focal-length coverage from 22.3mm ultra-wide angle to 580mm super telephoto (in the 35mm format).

Now £209.99



Save £20

FREE GIFTS!

Purchase the Pentax X-5, and receive a **FREE pack worth £52** including:
• SanDisk 8GB SDHC Card • Joby GorillaPod Hybrid GP2B with Ball & Socket Head • Hama Deltra Solid charger with 2000mAH batts.

Samsung EX2F

SRP £429.00

Whether you're in a dimly lit reception hall or outside on a starry night, the Samsung EX2F lets you instantly capture beautiful memories - and share them with friends and family just as quickly with Wi-Fi connectivity.

Now £329.00*



£50 cashback

*Price includes £50 cashback which is claimed from Samsung UK. You pay £379.00 and claim £50 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13.

Sony Cybershot RX100

Was £580.80

Sleekly crafted in aluminium for strength, lightness and luxurious looks, the RX100 inherits many advanced imaging features from Sony's α range of A-mount and E-mount camera families.

Now £429.00*



£50 cashback

*Price includes £50 cashback which is claimed from Sony UK. You pay £479.00 and claim £50 back from Sony. Terms and conditions apply. Cashback runs between 17.10.12 & 24.12.12.

Manfrotto 055CXPRO4 4 CF Section Tripod

This tripod is made from 100% Carbon Fibre to give you a strong and sturdy tripod, but at the same time one that is lightweight and easy to carry. This tripod also allows you to move the central column from vertical to horizontal position in just seconds without having to disassemble the column.

170.0cm 11.5cm 54.5cm 1.70kg 8kg

Now £234.95

Purchase a Manfrotto 055CXPRO4 4 Section Tripod and receive a **FREE** 804RC2 3-Way head worth £44.95!*

*Offer available until 31.01.13. Collect your free head at time of purchase.



SRP £359.95

Even more Tripods / Monopods

Manfrotto Tripods

MK393-PD Photo Kit **£49.95**

055XPB08 **£104.95**

190XPB08 + 496 RC2 **£138.95**

Manfrotto 190CXPRO4 + MH054M0-Q2 Bronze Kit

Special Price

Now only £269.95!
was £449.95



Manfrotto Monopods

679B Black **£34.95**

561BHDV + Head **£189.95**

Gitzo

GT2532S 6x Systematic **£539.95**

GT3542LS Systematic **£629.95**

Giottos

Vitrvin VGRN9255 **£179.95**

MTL8271B C/Fibre **£289.95**

Gitzo GT2532S 6x Systematic

SRP £599.95

This Systematic tripod is modular, with a flat centre disk that can be interchanged for centre columns, levelling bases and other components. This also allows for near-ground level shooting.

Now £539.95

136.0cm 10.0cm 63.4cm 1.71kg 25kg

Perfect with...

Gitzo GH5380SQR Systematic Ball Head, QR 1/4" screw

Now £199.95
SRP £349.95



Velbon Ultra Rexi Plus + PH157Q Head

SRP £196.60

This tripod pushes the boundaries of technology, offering a professional-quality tripod that is ultra compact when folded but giving full-size extended height and professional load bearing capacity.

Now £129.00

153.0cm 9.5cm 36.0cm 1.3kg 4.0kg

Perfect with...

Hama Wirelless Remote Release DCCS Base + Cable*

Now £59.99
SRP £70.95



*Please note: Cable available in Canon, Fujifilm, Nikon, Olympus, Pentax, Samsung, and Sony (please specify at time of ordering).

Giottos GTMT8223-50 C/F Tripod

This Carbon Fibre Tripod features the patented speedily dust-proof locking (SDL) system, meaning that you can loosen all the locks in one hand with minimal effort.

Only £99.00

116.0cm 58.0cm 1.12kg 4.0kg



Giottos MML3290B Pro Monopod - 5 Section

This monopod gives you all the benefits of a Vertical Column tripod, with the added benefit of being able to move the column from its vertical position through a 180° angle & lock where required.

Special Price

Now only £39.95!
was £49.95

Visit us in store, and try this monopod out for yourself!



TRIPOD BAG OFFER!

Purchase any Manfrotto Tripod between 05.11.12 & 31.12.12, and receive **15% off** either the Manfrotto MBAG70N or MBAG80N tripod bags.



Offer available whilst stocks last!

Slik Sprint Pro II 3WAY GM

SRP £108.54

This all metal, lightweight tripod is ideal for taking on your travels and comes combined with a 3-way panhead (SH-704E).

Now £59.99

162.2cm 17.7cm 47.0cm 1.1kg 2.0kg



WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99!

When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.



Even more Camera Bags

Lowepro	
Event Messenger 150	£29.95
Event Messenger 250	£39.95
Nova 170 AW Black	£29.95
Nova 200 AW Black	£49.95
Versapack 200 AW (Grey)	£49.95
Pro Runner 300 AW (Grn)	£59.95
Pro Runner 450 AW	£99.95
Vertex 200 AW B.pack	£109.95

Manfrotto	
Stile Nano III Pouch	£12.95
Stile Nano VII Pouch	£14.95
Stile Solo II Holster	£24.95
Stile Veloce VII Backpack	£69.95

Tamrac	
3320 Aero Zoom 20	£20.99
5714 Evolution Zoom 14	£27.80

Lowepro Photo Hatchback AW

This sleek and modern outdoor daypack offers a casual, yet high-performance carrying solution. It features multi-functional compartments providing versatile organisation of camera gear, tablet and creature comforts. A removable, padded camera box with storm-flap closure and grab handles offer customisable storage for a complete camera kit; remove it to convert the bag into a fully functional daypack.

Now £89.99

Visit our showroom in Burgess Hill, West Sussex, and try out your kit to find the right bag for you!

 Photo Hatchback 16L AW
Now **£89.99**
was £119.99

 Photo Hatchback 22L AW
Now **£99.99**
was £129.99



NEW!

Available in
Slate Grey,
Pepper Red
& Galaxy Blue




Lowepro Pro Messenger AW

When your gear feels right, your work goes more smoothly. The Pro Messenger AW was designed with this idea in mind. It's built to fit pro-sized camera gear in configurations you've told us work best.

Now £160.00

This bag features a fully padded and adjustable interior, allowing for many configurations. In addition to this, an innovative FlexFlap Design™ folds in half for quiet and quick access.

 Pro Messenger 160AW
Our Price **£160.00**

 Pro Messenger 180AW
Our Price **£170.00**

 Pro Messenger 200AW
Our Price **£180.00**



Manfrotto Stile Agile VII Sling

The Agile VII Sling is the perfect bag for on-the-go shooters. Designed to always get you to the perfect shot with all your gear, it fits a DSLR with battery grip and up to 70-200 mm lens attached plus 3-4 extra lenses.

Now £59.95

This bag complies with the standard size for carry-on luggage for most flights (due to ever changing restrictions, check with your airline prior to departure).

Perfect with...
Manfrotto MK393-PD Compact
Photo Kit Tripod

Only £49.95



Also available in Cord and White



Tamrac 5586 Expedition 6x

SRP £220.50

The Expedition 6x is the ideal mid-size pack for a generous amount of photo equipment and most 14.1" screen laptops. This medium size pack offers foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories.

Now £109.99

This medium size pack offers foam-padded protection & quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital SLRs, 5-6 lenses, & a flash.



Tamrac 5788 Evolution Sling

SRP £183.74

The Evolution 8 offers unprecedented versatility for quick access to photo gear. With its unique harness system, the Evolution 8 can be carried three different ways - as a backpack or as a sling pack worn over the right shoulder or the left shoulder.

Now £99.99

In the back of this backpack is a completely foam-padded laptop pocket which holds most 15.6" screen laptops and others up to 15" x 10 1/4 x 1 1/2" in size, including a 15" MacBook Pro.



Tamrac 5786 Evolution Sling
Backpack 6 Black

Only £84.00



Billingham Hadley Digital Pro Original

SRP £180.00

This popular shoulder bag is designed with ease of use in mind. Not only is it strong, it has a fully removable insert with dividers that can be adjusted with velcro fastenings.

Now £159.00

This bag also features adjustable Quick Release Straps into brass buckles, bellowed front pockets with press-stud fastenings and a double darted main flap which covers the mouth of the bag when closed, protecting it from rain and weather elements.



Billingham 207

SRP £300.00

This shoulder bag has been designed to have a very fluid nature, and will accommodate a wide variety of photographic equipment. Protection against the elements is ensured with a two-piece lid design with a central, double-layered waterproof seam.

Now £269.95

The top grain leather tabs on this bag feature the Billingham Quick Release System where cut-outs in the straps engage with the solid brass ClogBalls to provide fast opening with positive and secure closure.



Epson Stylus Photo R3000

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000, which offers complete image control and wide media compatibility.

With high capacity inks ideal for medium print runs and a small footprint, this A3+ printer makes professional-quality prints accessible.



Now £589.00



Even more Accessories

Spyder 3 Pro	£79.00
Spyder 4 Pro	£108.00
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ColorMunki Smile	£74.99
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Positionable Reflector	£24.95
Rogue Flashbender Large	
Positionable Reflector	£26.95
Fujifilm World Adapter	
Plus USB Charger	£19.95

Even more Epson Printers

Stylus Photo R2880	£489.00
Stylus Photo Pro 3880	£895.00*

*Supplied with FREE Epson Mirage Software worth £99.99

Visit our state-of-the-art showroom and see the quality of the Epson R3000 for yourself!

Complete set of spare inks
Our Price **£205.99** **wbw**
was £224.91

Epson A3 Signature Worthy
Trial Pack
Our Price **£19.99**

Spyder 3 Studio SR
Our Price **£229.00**
was £396.99

Canon PIXMA PRO-1

SRP £799.00

Experience the ultimate quality. Create professional, saleable prints with this 12-ink A3+ printer without sending your images to a photolab. High productivity and media support ensure maximum profit.

Now £649.00



PIXMA PRO-1 Accessories

PGL-29 Colour inks	£139.99*	PT-101 A3 Platinum Photo Paper (20 sheets)	£41.99*
PGL-29 Monochrome inks	£119.99*		

*Prices available when bought with the Canon PIXMA PRO-1

Nissin MG8000 Extreme Flash

SRP £526.80

This is the latest flash model featuring extreme level of creativity and professional performances. To achieve world's highest "Machine Gun" strobe, the high heat resistance materials are developed for this unique model and Quartz tube is applied to reduce the heat effects significantly.

Only £499.00

Available in both Canon and Nikon fits.

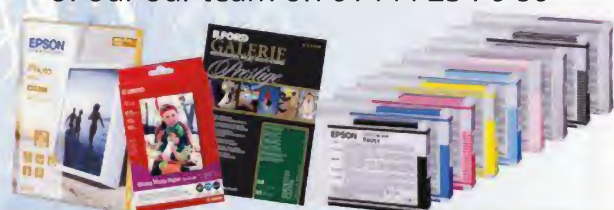
See our website for further details on this brand new flash!



FREE POWER PACK!

Purchase the Nissin MG8000 Extreme Flash in either the Canon or Nikon fits, and receive a **FREE PS300 power pack** worth £349.99! **Hurry!** Offer available whilst stock lasts.

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Adobe Photoshop Elements 11.0

Adobe® Photoshop® Elements 11 software helps you edit pictures with powerful, easy-to-use options and share them via print, the web, Facebook, & more.* Live in the moment knowing you can easily turn your everyday snapshots into sensational photos.

Only £64.99

*Internet connection required

Purchase with any any Digital Camera, and get this for only £49.99!



20% off Photoshop Elements course

Purchase a copy of Adobe Photoshop Elements 11 between 01.11.12 & 31.12.12 and benefit from **20% off** our 'School of Photography' Photoshop Elements course!

Pocket Wizard Plus III Twin Kit

The PocketWizard Plus III Transceiver is the most reliable, feature-packed, easy-to-use solution for remote flash and camera triggering available.

Only £249.99

The Plus III Transceiver features an impressive 32 channels. Whether you're a wedding or sports shooter or working in a busy studio, finding a clear channel is never a problem. Selective Quad-Zone Triggering, a feature once reserved for elite photographers, adds four zones enabling photographers to remotely trigger flash & or cameras in groups or individually. Perfect with...



Sekonic L-478DR Light Meter

Now £359.99
SRP £399.99



WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12*.

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Park Cameras Photography training

SCHOOL OF PHOTOGRAPHY

The perfect Christmas gift!

Get the very best from your camera and take the photo's you've always dreamed of! Park Cameras offer a wide range of photographic and post-production training courses to suit all abilities. From beginners just starting out, to the more advanced photographer, our aim is to help you take photographs you are proud of!

Upcoming courses...

- Understanding your Digital SLR
- Introduction to Adobe Photoshop Elements
- Introduction to Adobe Lightroom
- Shooting video with your Digital SLR
- Beginner's Guide to Studio Lighting
- Creative Glamour Workshop
- Understanding & Advanced Portable (Strobe) flash
- Understanding your Canon EOS 600D, 60D, 7D, 5D II & 5D III
- Understanding your Nikon D7000, D800/D800E.

+ many more!

for full course details & pricing, please see
www.parkcameras.com/Training



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Park Cameras offer a large range of used equipment at great prices, visit us in-store or online to see our latest range of used products.



www.ParkCameras.com/USED

Ever thought about part-exchanging your photographic equipment for the latest model?

With many eagerly awaited new products coming into stock, now could be the best time to part-exchange.

Sensor cleaning

It is inevitable that over time dirt and dust can gather in the chamber of your camera, particularly if you change lenses in 'the field'. We offer a 3 day, next working day and same day sensor cleaning (by appointment only) service.

Sensor cleaning starts at just £30.00.

If you are interested in booking in your camera please call us on 01444 23 70 80.

Photo Gift Ideas

Photo Prints

With prices from as little as 10p, have your photos printed on our high quality Fujicoulor Crystal Archive paper.



Canvas Prints

Turn your favourite photos into a work of art & brighten up your living space with one of our high quality canvas prints.



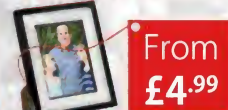
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